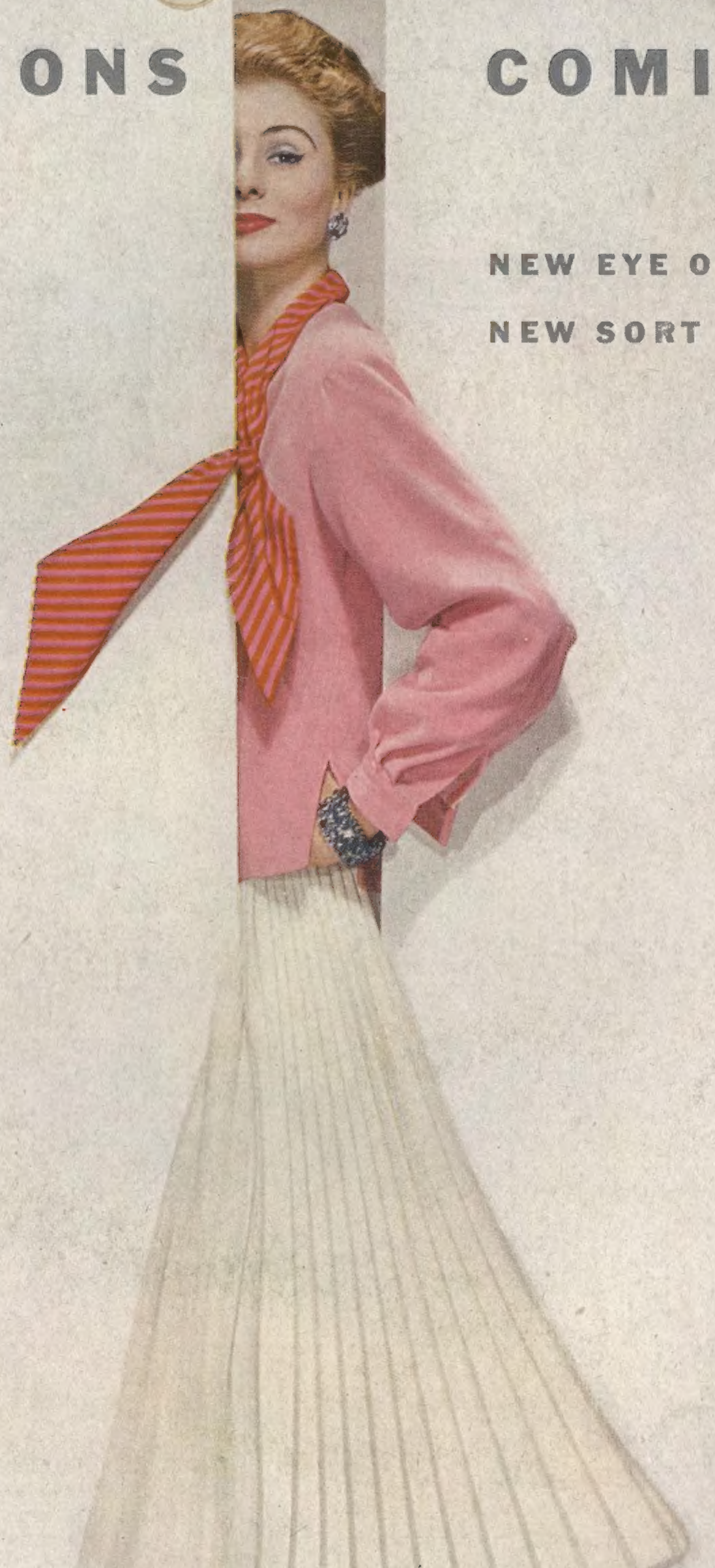
JANUARY

VOGUE

1952 FASHIONS COMING IN



NEW EYE ON FABRICS

NEW SORT OF JANUARY

ADVANCE RETAIL TRADE EDITION

INCORPORATING VANITY FAIR

©CNP. 50 CENTS



Beautiful Hair

BRECK

ENJOY BRECK HAIR AND SCALP TREATMENTS AT YOUR BEAUTY SHOP



A series of Breck Hair and Scalp Treatments will help improve the condition of your hair and scalp. If you have a dry or oily hair condition or loose dandruff, these treatments will be helpful. A Breck Hair and Scalp Treatment includes a massage with a Breck Hair Cream, a shampoo with one of the three Breck Shampoos and a final refreshing massage with a Breck Hair Lotion. When you visit your Beauty Shop ask for a Breck Treatment. You will find Breck Treatments especially helpful before and after a permanent.

Visit your Beauty Shop for Professional Breck Hair and Scalp Treatments.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · SAN FRANCISCO · OTTAWA CANADA

VOGUE

JANUARY TRADE EDITION

HOW TO USE THIS ISSUE:

Ally your fabric promotions to Vogue-shown news in colour and texture.

Sell wool suits and dresses now by promoting a six-months-long spring with Vogue's nonstop idea.

FASHION NEWS; FABRIC NEWS

"Vogue's Eye View of Fashions Coming In" (*page 89*)
"A New Sort of Calendar: Nonstop Dresses, Nonstop Suits" (*pages 90-99*)
"New Fabrics, New Colours; the Slub, the Nub" (*pages 106-109*)
"1952 Prints" (*pages 110-111*)

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

JANUARY VOGUE

fashion points

RESORT AND TRAVEL FASHIONS

"The Dress with the Beautiful Build; Resort News" (*pages 120-127*)
"The Pink Coat South" (*page 129*)
"Trip to the Sun: Travel Wardrobe for Day" (*pages 140-141*)
"Coming in by Way of Japan: New Resort Ideas" (*pages 150-153*)
"Capsule Trip; Capsule Wardrobe" (*pages 154-155*)
"If You're Going This Year: Travel Headlines, Travel Suit" (*page 156*)

MORE FASHIONS

"The Striped Coiffure" (*page 89*)
"The Bareback Shoe" (*pages 100-101*)
"The White Town Coat" (*page 128*)
"1952 Stopper—the Leather Coat in Town" (*pages 130-131*)
"Temporary Hair Tints, Contemporary Fashion" (*pages 138-139*)
"New in Nylon: the Crinoline, the Print Dress" (*pages 142-143*)
"New Name in Colour: Bénédictine" (*pages 144-147*)
"Vogue Patterns from the Paris Couture" (*pages 148-149*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, JANUARY, 1952, VOL. 119, NO. 1

VOGUE'S

WHAT TO WEAR WITH WHAT CHART for Spring, 1952...

INCLUDING CERTAIN RESORT COLOURS THAT WILL REAPPEAR FOR SUMMER

COSTUME COLOUR	HAT	SHOES	HANDBAG
BLOND TONES	Black, or clear-toned coral or rose	Black patent leather, or Bénédictine kidskin	Black or Bénédictine calfskin
WHITE AND OFF-WHITE	Charcoal grey, or bitter chocolate	Bénédictine reverse calfskin. Mushroom-coloured kidskin for resorts	Bénédictine calfskin
PALE BLUE	Deep blue	Black patent leather, or Bénédictine reptile. Pale blue kidskin or fabric for resorts	Black patent leather, or Bénédictine calfskin, or straw for resorts
TURQUOISE BLUE	White, or leghorn straw coloured	Black patent leather, or mushroom-coloured kidskin for resorts	Black patent leather, or Bénédictine calfskin
LIGHTER-THAN-NAVY-BLUE	White	Black patent leather, or Bénédictine reverse calfskin for resorts	Black patent leather, or straw for resorts
NAVY BLUE	Brick red	Black patent leather, or Bénédictine calfskin	Black calfskin, or Bénédictine reptile
BÉNÉDICTINE	Deeper-toned Bénédictine	Black calfskin, or mushroom-coloured kidskin for resorts	Black reptile
PINKS pale to shocking	Mixed pinks and reds, or white, or natural	Two-tone pink and red kidskin, or black patent leather	All-year red or black calfskin
GREYS light to dark	Toast, or white, or a darker grey	Bénédictine reptile	Bénédictine calfskin
BLACK AND WHITE CHECKS	Black, or white, or an acid colour	Black kidskin	Black calfskin or faille
SMALL TWO-TONE PRINTS	Match one tone of the print	Black patent leather, or kidskin in the print's darker tone	Black patent leather, or calfskin in the print's darker tone
BLACK	Bénédictine, or gilt with coral, or a two-colour print	Bénédictine, or black calfskin	Bénédictine or black reptile

ADDITIONAL COPIES OF THIS CHART FOR THE SELLING PERSONNEL IN YOUR FASHION AND ACCESSORY DEPARTMENTS ARE AVAILABLE AT $2.00 FOR 100 COPIES. PLEASE WRITE TO: VOGUE MERCHANDISING SERVICE,
420 Lexington Avenue, New York 17, N. Y.

GLOVES	JEWELLERY	STOCKINGS	MAKE-UP COLOURS	ALTERNATE TOUCHES
Pale pink, or white, or turquoise blue	Topazes, or turquoise, or coral, or white china with glitter	Pale beige	Bright red lips, nails, and rouge; leaf-green eye-shadow and mascara; warm-toned rachel foundation	Alligator belt
Bénédictine, or pastels	Turquoise, crystal, rhinestones, gold, or black bamboo	Flat skin-tones	Bright pink lips and nails; opal-blue eye-shadow; black mascara; pink-toned foundation	Red cummerbund
Contrasting blue, or white, or beige	Emerald-coloured stones	Flat skin-tones	Coral lips and nails; sea-green eye-shadow; green mascara; peach-toned foundation	Jagged-edge scarf, outlined in glitter
Pale chartreuse, or straw colours	Gold, or ruby-coloured stones	Pale beige	Clear red lips and nails; turquoise-blue eye-shadow; bright blue mascara; amber-toned foundation	White flowers
Printed Shantung	Pearls, or turquoise	Pale beige	Fuchsia lips and nails; azure-blue eye-shadow; navy-blue or black mascara; cream-toned foundation	
Yellow, or straw colours	Coral, or pearls with gold	Pale beige	Geranium red lips; coral nails; emerald-green eye-shadow; navy-blue mascara; honey-toned foundation	
Oyster white	Jet, or ivory with gold	Pale apricot	Russet lips; coral nails; gold-flecked green eye-shadow; brown and emerald green mascaras; cream-toned foundation	
White, or pink string in the country	Quartzes, or white china	Pale taupes	Shocking pink lips and nails; mauve and violet eye-shadows; purple and black mascaras; pink-toned foundation	Straw handbag in the country
Pink, or straw colours	Topaz-coloured stones in shaded tones, mixed with crystal	Flat skin-tones	Intense pink or russet lips and nails; grey, silver, or silver-flecked violet eye-shadow; grey and brown mascaras; cream-toned foundation	Pink scarf
White, or bright-coloured string in the country	Black or red lacquer, or pearls	Pale beige	Brightest red lips and nails; turquoise or intense-blue eye-shadow; bright blue and black mascaras; natural-toned foundation	
Taffeta gloves in the print's predominant tone	Pearls	Pale beige	Clear pink or red lips and nails; green, blue, or violet eye-shadow and mascara	
Beige, white, or striped	Hematite, or pearls, or rhinestones	Flat sand-tones	Intense pink or bright red lips and nails; green, blue, or iridescent violet eye-shadow; opalescent foundation	Turquoise-blue capeskin jacket

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: DECEMBER 28TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets b. on 12" x 15" unmounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (1/52)

VOGUE SAYS: *"Nonstop fashions for a six-months spring"* a ☐ b ☐ c ☐

VOGUE SAYS: *"The first day of spring is the second day of January"* a ☐ b ☐ c ☐

VOGUE SAYS: *"1952 fashion fabrics—nubbed, slubbed, corded, ribbed"* a ☐ b ☐

VOGUE SAYS: *"The well-constructed dress"* a ☐ b ☐

VOGUE SAYS: *"Bénédictine—new colour between the browns and the beiges"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Blue—the capital colour this year"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Blues from morning to midnight"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Beiges—from blond to Bénédictine to burnt sugar"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Greys—from pearl to caviar"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Pinks—all with a pretty blue light"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Jewellery tones—antique gold, green gold, yellow gold"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Yellows ripening into greens"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Acid shades of blue, pink, green, red, yellow"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Light colour over dark—1952 combination"* a ☐ b ☐ c ☐

NAME_____ STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell fashions in colour, fabric, texture:

VOGUE SAYS: "Bénédictine—new colour, right for every month"
VOGUE SAYS: "Bénédictine wool dress—now, under blond furs"
VOGUE SAYS: "Bénédictine linen—for South, spring and summer"
VOGUE SAYS: "Favourite colours veer to the pale"
VOGUE SAYS: "Pretty beiges—deep and pale together"
VOGUE SAYS: "Coming in—more grey than ever"
VOGUE SAYS: "Mixed greys, flecked blonds—favoured spring shades"
VOGUE SAYS: "The new print is two-toned, neat"
VOGUE SAYS: "Clarity is the news in 1952 prints"
VOGUE SAYS: "Leather jackets—bright-coloured in town"
VOGUE SAYS: "A love for linen, Honan, Shantung—the coming thing"
VOGUE SAYS: "Shantungs woven from every kind of fibre"
VOGUE SAYS: "Slubbed silk—silk with a linen weave"
VOGUE SAYS: "Shantung fleece—new, never-before texture"
VOGUE SAYS: "Worsted-weight cottons—year-round fashion"
VOGUE SAYS: "Summer-weight poodle cloth—light as froth"

To sell nonstop fashions:

VOGUE SAYS: "1952 fashions coming in—for a new sort of January"
VOGUE SAYS: "Nonstop—a wool dress with a suit life"
VOGUE SAYS: "Nonstop dresses—to wear between now and midsummer"
VOGUE SAYS: "Suits for now, for later—the nonstop idea"
VOGUE SAYS: "Nonstop—the suit that looks like a dress"
VOGUE SAYS: "Suits designed for the new half-a-year long spring"
VOGUE SAYS: "The middy look in suits—coming in"
VOGUE SAYS: "Wave of full-skirted suits—breaking out for spring"
VOGUE SAYS: "The print dress under the fur coat"
VOGUE SAYS: "The bathrobe look in coats—coming in"
VOGUE SAYS: "The white coat—taking over in town"

To sell travel and resort fashions:

VOGUE SAYS: "Flight-tested travel clothes—single colour plan"
VOGUE SAYS: "Travel wardrobe based on blond"
VOGUE SAYS: "Grey flannel suit—right for travelling"
VOGUE SAYS: "One willowy blond coat—to wear with everything"
VOGUE SAYS: "Linen dress—for a trip to the sun"
VOGUE SAYS: "Resort wardrobe—a scrubbed and gleaming white"
VOGUE SAYS: "The fan coat for beaches—pleated all over"
VOGUE SAYS: "A bathing suit made to fit like a tan"
VOGUE SAYS: "Neat little prints—seen on the beach"
VOGUE SAYS: "The dress with the beautiful build cuts a better figure"
VOGUE SAYS: "The lace evening dress—1952 fashion"
VOGUE SAYS: "The baby dress—all lace, tucks, starchy fabric"
VOGUE SAYS: "The print dress—new in nylon"

To sell fashions in beauty; shoes; accessories:

VOGUE SAYS: "Temporary hair tints—contemporary fashion"
VOGUE SAYS: "The striped coiffure—coming in"
VOGUE SAYS: "Puff cut—new, short, wide-brushed coiffure"
VOGUE SAYS: "The bareback shoe—coming in"
VOGUE SAYS: "The patent leather shoe—twelve months a year"
VOGUE SAYS: "New hats—little straw cups or saucers"
VOGUE SAYS: "The white straw hat—now through summer"
VOGUE SAYS: "The denim glove for suits—starting something"
VOGUE SAYS: "Jewels used as part of the costume"
VOGUE SAYS: "Bracelets massed like cuffs"
VOGUE SAYS: "Necklaces worn like scarfs about the throat"
VOGUE SAYS: "Look for the white collar, the white cuffs"
VOGUE SAYS: "Bright umbrellas, striped umbrellas—in town"
VOGUE SAYS: "Crinolines all spring—new in nylon"

SAKS FIFTH AVENUE
NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • MIAMI BEACH • PALM BEACH

RESORT FOLDER: Max Milstein's handsome cover closes straight or folds close, belted; stand-up collar, turn-up cuffs. White, pink or red Stroock fleece. In sizes from 8 to 16, 119.00 (Worumbo's cashmere-and-wool, nude or navy, 199.50) Sportswear Collections.

Lilli Ann



san francisco



Avedon Photograph—Hat by Mr. John

Sleeves are fascinating, fabric is Stroock tweed,
woven for Lilli Ann, tailoring is superb with
couturier details...grey or navy...sizes eight
through twenty...about one hundred dollars.

at fine stores or write Lilli Ann, 973 Market Street, San Francisco or 512 Seventh Avenue, New York

Vogue
January, 1952

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Vol. 119, No. 1
Whole No. 1881



BEST & CO.
Fifth Ave., New York 22, N. Y.

THE BIG BEAU MAKES ITS FIRST BOW at Best's
in this altogether Parisienne worsted wool check by Jamison Classics. Inches-small
waist, yards-wide skirt . . . all the new season magic of a dress that's tailored
to a T, right down to its spanking white linen over-collar. Navy, black
or brown cross-hatched with white. Sizes 10 to 18. **39.95**

Ardmore, Boston, Brookline, Bronxville, Chicago, Cleveland Heights, East Orange, Garden City, Grosse Pointe, Manhasset, Stamford, Washington, D.C., West Hartford, White Plains, Winnetka

HUTZLER'S

Baltimore



Monte Sano

does a spring cloak of Lesur's nubby wool . . . a great sweep to hold close or to toss on nonchalantly. Pale mauve, pink, white. Ours alone in Baltimore.

I. MAGNIN & CO.

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA



Views of our Los Angeles Store

TRIPLE NEWS IN OUR SPRING EDITION MANOR-BOURNE SUIT BY HARRY FRECHTEL, THE CURVACEOUS JACKET—BACK BELTED,
THE SKIRT WITH EASE-IN-WALKING BACK FOLD—TAFFETA LINED, THE MATERIAL—SPATTARIB WORSTED—
FROM OUR DISTINCTIVE COLLECTION OF HARRY FRECHTEL SUITS.
BLACK AND WHITE, BROWN AND WHITE...ALSO IN SOLID NAVY WORSTED BARRODEEN. SIZES 10-18. 139.95



WORSTED TIPPET COSTUME
THAT ANSWERS THE WHY-DOESN'T-SOMEONE-THINK-OF-SOMETHING-NEW-FOR-SPRING QUESTION. ITS CAPE IS LINED IN POLKA DOTTED SILK TAFFETA. REMOVABLE FOR INDOORS. THE FOCAL PART OF THE DRESS IS ITS RESTRAINED BACK FULLNESS. IN NAVY 110.

LARRY ALDRICH NEW YORK

LORD & TAYLOR, NEW YORK JULIUS GARFINCKEL, WASHINGTON, D. C. SEIDENBACH'S, TULSA, OKLA.

NEIMAN-MARCUS

DALLAS



BACK IN FOCUS...

NEW SILHOUETTE SLANT

FOR SPRING 1952 WITH THE

CLEAN SMART SIGNATURE OF

B. H. WRAGGE

WEAR IT SLACK

OR BELTED ALL AROUND.

IN NAVY AND WHITE OR BROWN AND

WHITE WORSTED CHECKS. 65.00

"Mardi Gras Mesh"

in confetti colors



Most vivid vamp of the year!

mademoiselle® *shoes*

FESTIVE COLORS EMBROIDERED ON LOOPHOLE MESH FOR GAYEST RESORT WEAR. AT FINE STORES—FOR NAMES WRITE TO:
CARLISLE SHOE COMPANY, EMPIRE STATE BUILDING, NEW YORK 1, N. Y.



Recognized
for beauty



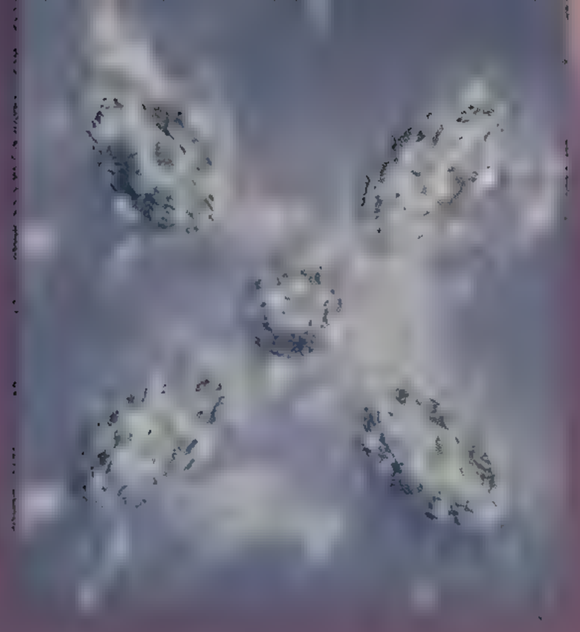
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Swansdown.

In our exclusive fine worsted Mirocord. Sizes 10 to 20. About $75.
Prices slightly higher west of the Rockies. At one leading store in your city.
The House of Swansdown, Inc., 500 Seventh Avenue, New York 18, N. Y.

HAT BY JOHN FREDERICS
FURS BY JABLON & REINER, INC.



Prized

above all—

a diamond clip

Celebrate a birthday,
an anniversary, or a day of great
importance, with a diamond
clip or pin . . . and your gift will be
treasured forever. The beauty
of diamonds is matchless, and they
may be worn by night and day
. . . their value, too, endures.
Your selection may be modest—
a small precious metal clip or pin
with a single diamond, for under $100
. . . or majestic—an all-diamond
cluster, for over $1000.

De Beers Consolidated Mines, Ltd.

holt, renfrew & co. ltd., canada

bleu de lune...new wonderful blue

of emba* sapphire mutation mink

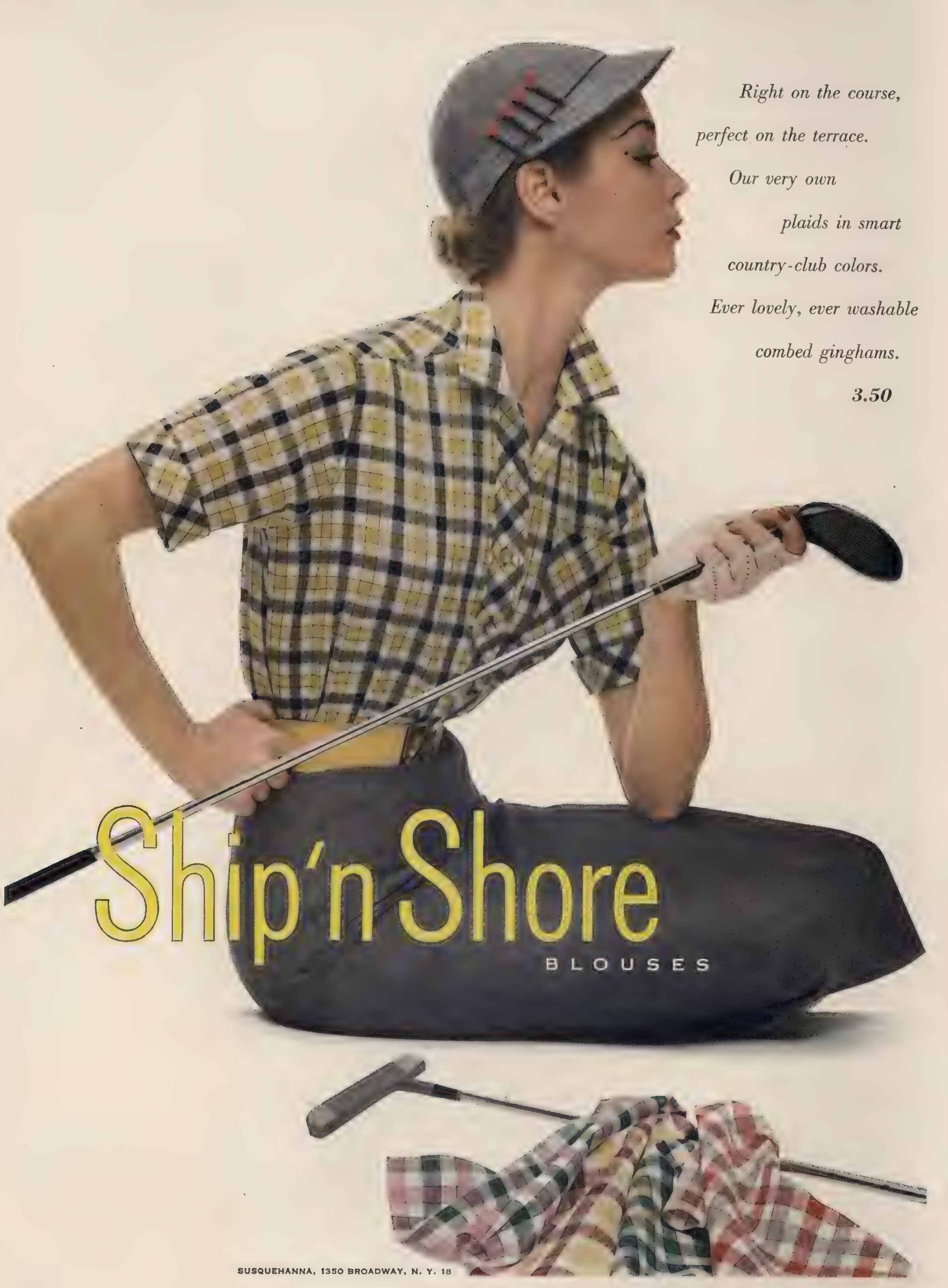
in a new wrap coat...maximilian,

20 w. 57th street, new york

emba sapphire mutation mink...designed by maximilian, new york



Jewels — CARTIER *® mutation mink breeders association



Right on the course,

perfect on the terrace.

Our very own

plaids in smart

country-club colors.

Ever lovely, ever washable

combed ginghams.

3.50

SUSQUEHANNA, 1350 BROADWAY, N. Y. 18

Ceil Chapman

DESIGNER TO AMERICA'S BEST DRESSED WOMEN

says: *"Discover an exciting new world of fashion-wise ideas right in your own jewel box!"*

Let Emmons famed Fashion Show Directors show you how to make every item in your jewelry wardrobe lead a *double life*... how to create hundreds of new and different arrangements with your own jewelry... and with Emmons exquisite, popularly priced collection. To arrange an Emmons Fashion Show in your own home for you and your friends, simply write: Emmons Jewelers, Inc., Newark, *New York State.*



Putting on Emmons Jewelry parties is a wonderful career opportunity for you — full time or spare time. Write for a personal interview!

GOWN BY
CEIL CHAPMAN

Illustrated is the glamorous Blue Swirl Ensemble by Emmons.

Emmons

JEWELERS, INC. • NEWARK, NEW YORK STATE


Sacony.
Palm Beach

THE SACONY TWELVE-MONTH SUIT

1952 discovery for a nation of suit lovers

It's been a long time in coming but now it *has* come—the suit you might buy, say, in January and wear absolutely without letup every month of the year. *Twelve* months a year.

Where has it come from? From the textile laboratories of America. For *fabric* is one reason-why of this suit. A wafer-thin, crisp suiting with almost thermostatic properties. Not stubbornly stifling in the steam-heated rooms of winter—nor persistently frigid in our air-conditioned summer chill. But a fabric that lets your body determine its own temperature.

What is it called? Palm Beach* cloth is its name. A worsted-like blend of wool and rayon that's so resilient wrinkles fly out of it like scattering birds. So easy to handle that dry cleaners greet it with whoops of joy. Yet, if you think nothing is clean that isn't *washed*, you can toss it to your laundress without a fervently whispered prayer.

What do these suits look like? Like a good suit should. Expensively *simple*. All line and good construction. Planned for years of wearing. And absolutely right, city or country, pinned with a spray of lilacs or a sparkler of diamonds.

How much? The $64 question turns out to have a $25 answer. Yes, truly, suits of Palm Beach cloth cost only $25. And this is a fact that becomes twice as astonishing when you consider their excellence. For although their price makes them suits for all America, they have a quality quickly perceived and appreciated by the woman whose wardrobe is designed in the greatest ateliers. How you wear yours, with what distinction, depends on the direction you give it with your own accessorizing. Or how inventive you are in parlaying two or more suits into an unlimited number of changes—this skirt with *that* jacket, and so on indefinitely.

Who makes them? Who sells them? They are made by Sacony (you pronounce it Sa-*coney*) in so many different size ranges (misses, petites, juniors, even *half* sizes) that one rarely lands in an alteration department. There are ten styles, ten colors. And they are sold at most good stores throughout the country. Some of these stores are listed on page 164, or you can write Sacony, College Point, Long Island, N. Y. (You might ask them to send you their fashion folio, too.)



Facing page: Sacony makes the two-button classic, timeless and tireless, in Palm Beach cloth. Wear it now in navy, with Mr. John's rosy felt skimmer and an armful of white gloves. $25. Jewels by Cartier.

This page: Sacony walking suit, strict and impeccable, in white-striped navy Palm Beach cloth. $25. Hat by Bragaard.

**Palm Beach Trademark Registered by Goodall-Sanford, Inc.*



hats by bernice charles

morris ISMAN COMPANY
205 West 39th Street New York 18, N. Y.

Perfectly suited . . .

for the Half-Size Mademoiselle or Madame

Youthful styling, exquisite tailoring by Isman.
Left: Forstmann's finest worsted in all shades.
Right: Men's wear worsted made exclusively for Isman by Puritan Mills. Gray and tan.
Sizes: 12½-22½. At fine stores everywhere.

Lane Bryant



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Miami

KUSHNICK

"In your very own size" . . . 36 to 46

Herman Beispel magnificently matches
a yarn-dyed jacquard suit
with a cover-coat in light-as-a-feather
wool zibeline . . . navy or black.
Coat $100 Suit $115

It's the $25 suit for expensive tastes. It's what to wear anywhere when you want to look wonderful. It's the flawless fit, polished tailoring...and the proven acetate fabric Celanese* weaves for Handmacher with a crispness that *never* cleans out. This Weathervane in solids, cross-dyes and Ruff-Tex, a new nubbied texture. In misses', junior and young Proportioned Plus sizes. At one fine store in your city. For its name, write Handmacher-Vogel, Inc., Dept. VI, 533 Seventh Avenue, N. Y. 18.



There is only one Weathervane® and it's tailored by Handmacher

HAT BY SALLY VICTOR ®REG. U. S. PAT OFF.



Woolf Brothers

KANSAS CITY • WICHITA • TULSA

Lederman Bros.
NEW YORK
100% CASHMERE

A full length
—go with everything—go
everywhere coat of supremely,
unbelievably soft cashmere,
luxury loomed by
FINGER
Tailored by Lederman.
Ivory, French blue, dusty pink,
grey heather, California gold
and flame red, natural,
navy and white. $135.00.
Available also at
Phil A Halle
Memphis, Tenn.



Chambray-and-Pique



Clover Chambray



Castaway Check Convertibles



Linen Sailor Dress



Trinidad Jungle Stripe



Linen Sheath



Red, white, and blue!



Frilly Chambrays



Baby-check Gingham



Landlubber Checks



Jacquard Chambray



Windward Pastel Checks



Angelic White Pique



Martinique Plaids

Heavenly place! Heavenly sun! Heavenly clothes! from the "Wanderlust" Collection

Picture Chronicle of a Winter Holiday at CLUB COMANCHE, ST. CROIX, VIRGIN ISLANDS

DESIGNED BY DOROTHY COX OF McMullen

PHOTOGRAPHED BY FRITZ HENLE

FEATURED IN FINER STORES—

FOR NAMES WRITE TO: J. R. McMULLEN CO., INC.

475 FIFTH AVENUE

NEW YORK 17, N. Y.

help yourself to Taffy...

I. Miller's golden, glowing caramel color

that turns your foot into a ravishing blonde!

Our honey love with the high polish.

Have yours sweetened with

Marshmallow white or accented by Sand-tan.

Wear it now and all through Spring!



I. Miller

Shops and agencies in principal cities • executive offices, Long Island City, New York.

Travelers delight in travel-light PAKABLES! As fresh out of the suitcase as the day you packed them . . . because they're made of the one and only PAKABLES fabric — crisp, cool, crease-less and created especially for us by American Silk Mills (with 15% nylon added for strength). Touched with a full measure of fine details, fashioned in a rainbow span of globe-trotting resort, travel and spring colors.

Left: Acapulco in sizes 12 to 42 and 14½ to 22½

Right: Bahamian in sizes 10 to 20

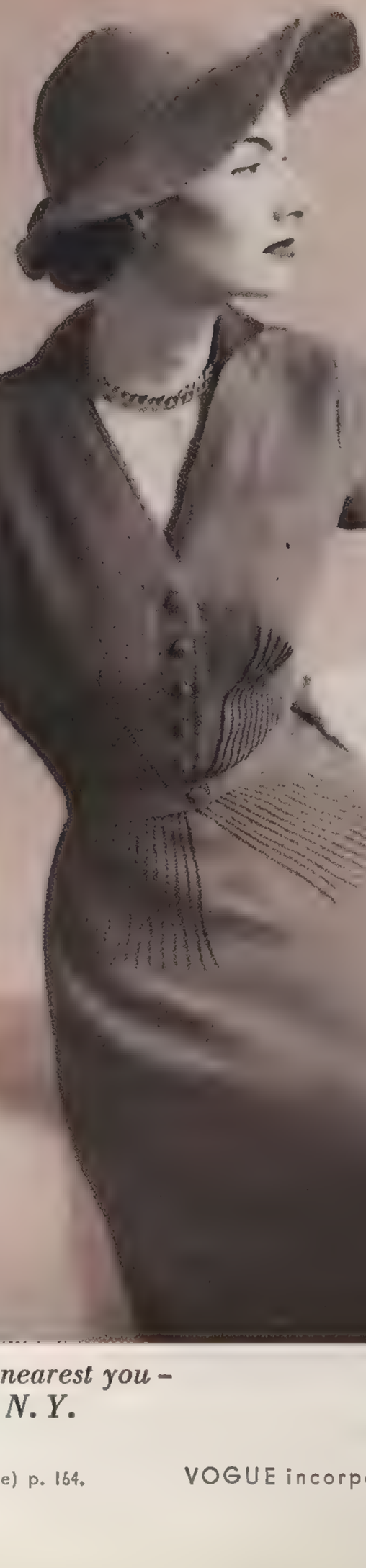
PAKABLES hats by Betmar

there is only one PAKABLES fabric

pakables®







At LORD & TAYLOR in New York, or write for store nearest you – PAKABLES, 498 Seventh Avenue, New York 18, N. Y.

Jantzen®

does this newest

and most exciting

swim suit silhouette...

shirt-tails out over

fitted trunks...

white wide-wale pique

touched with navy

or vice versa,

red with navy 10.95...

at fine stores.





Jantzen, Portland 14, Oregon


Lowest
prices
in
years

Wamsutta January White Sale

Wamsutta Supercale Sheets

$4.95

plain hem white Supercale sheet, 72" x 108", (Linen Closet Wrap), regularly $5.95

Save $1 per sheet, $12.00 per dozen on all popular sizes! Plain hem and hemstitched sheets . . . and truly marvelous values in scalloped sheets!

WAMSUTTA *Supercale* SHEETS AND PILLOW CASES

Wamsutta Towels

$1.98

large 24" x 46" bath towel, regularly $2.29

Save $3.72 per dozen on Wamsutta's top-quality towels! Pucker-proof borders! 8 yarn-dyed Keynote colors! Spring green, burgundy, yellow, light blue, gray, aqua, pink, hunter green, and white!

WAMSUTTA *Towels* WASH CLOTHS · BATH MATS

How can such prices be today?

Only once in the last 5 years (during Wamsutta's record-breaking, pre-Korea, January 1950 White Sale) have Wamsutta Supercales sold at prices as low as these. Furthermore, when June '50 brought generally rising prices, *Supercales did not go up by one penny above the 1949 level.* And it is these *already amazingly moderate* prices that Wamsutta is sharply lowering for January. How is this possible?

First, *these extra-low prices are brought about by the marvelous cooperation of leading stores throughout the country.*

Second, *every cent you spend is for the* quality *of the merchandise—not for ribbons, cellophane, and boxes.*

Not a jot of Wamsutta quality is sacrificed. These are the same magnificent Supercale sheets which have set an all-out standard for beauty and service; the same luxurious towels which have invited comparison with any other towels loomed today!

Watch your local papers for news of this all-important Wamsutta January White Sale

FILL IN THIS COUPON

And mail or take it to your favorite store carrying Wamsutta sheets and towels. If you do not know where to obtain these outstanding values, send to: Wamsutta Mills, New Bedford, Mass. It will be forwarded to the store nearest you. Prices apply only during January, 1952.

Please send me the following:

Style	Size	Reg. Price	January only*	Quantity
Plain hem sheets	72" x 108"	$5.95	$4.95	
Plain hem sheets	81" x 108"	6.85	5.85	
Plain hem sheets	90" x 108"	7.45	6.45	
Matching pillowcases	42" x 38½"	1.60	1.30	
	45" x 38½"	1.65	1.35	
Hemstitched sheets	72" x 108"	6.35	5.35	
Hemstitched sheets	81" x 108"	7.25	6.25	
Hemstitched sheets	90" x 108"	7.85	6.85	
Matching pillowcases	42" x 38½"	1.85	1.55	
	45" x 38½"	1.90	1.60	
Scalloped sheets	72" x 108"	6.95	5.95	
Scalloped sheets	81" x 108"	7.85	6.85	
Scalloped sheets	90" x 108"	8.45	7.45	
Matching pillowcases	42" x 38½"	2.15	1.85	
	45" x 38½"	2.20	1.90	
WAMSUTTA TOWELS (fill in color desired)				
Color	26" x 50"	$2.98	$2.69	
Color	24" x 46"	2.29	1.98	
Color	16" x 28"	1.10	.98	
Color	wash cloth 12" x 12"	.49	.44	
Color	bath mat 22" x 36"	4.50	3.95	

Name .....

Address .....

City ..... **Zone** ..... **State** .....

☐ C. O. D. ☐ CHARGE

*Sheet prices apply to Linen Closet Wrap—no ribbons, no cellophane, no boxes.

Watch for store advertisements featuring White Sale prices on other sizes and styles of Supercale sheets and pillowcases

HOW MANY GRAY HAIRS MAKE A

GRAY HEAD?

Even your *first* glimpse of gray means it's time to take action, with quick-acting Roux Color Shampoo!

This superb haircoloring gives younger-looking color to every visible strand—colors the gray or dull hair, lightens or darkens existing tone, or gives you a totally different shade. And no matter what your color scheme for your hair, *matching* your natural shade or *changing* it, these treatments bring you natural-looking color that lasts and *lasts.*

SEE HOW QUICK, HOW SIMPLE IT IS!

1. Coloring mixture poured right from bottle. A FINGER application.
2. The same with the ends. No combing. No brush.
3. It's shampooed—and THIS color won't wash out!



AT BEAUTY SALONS EVERYWHERE

—see your hairdresser now!

Use according to directions.

MOLLY PARNIS ensemble; CARTIER jewels.

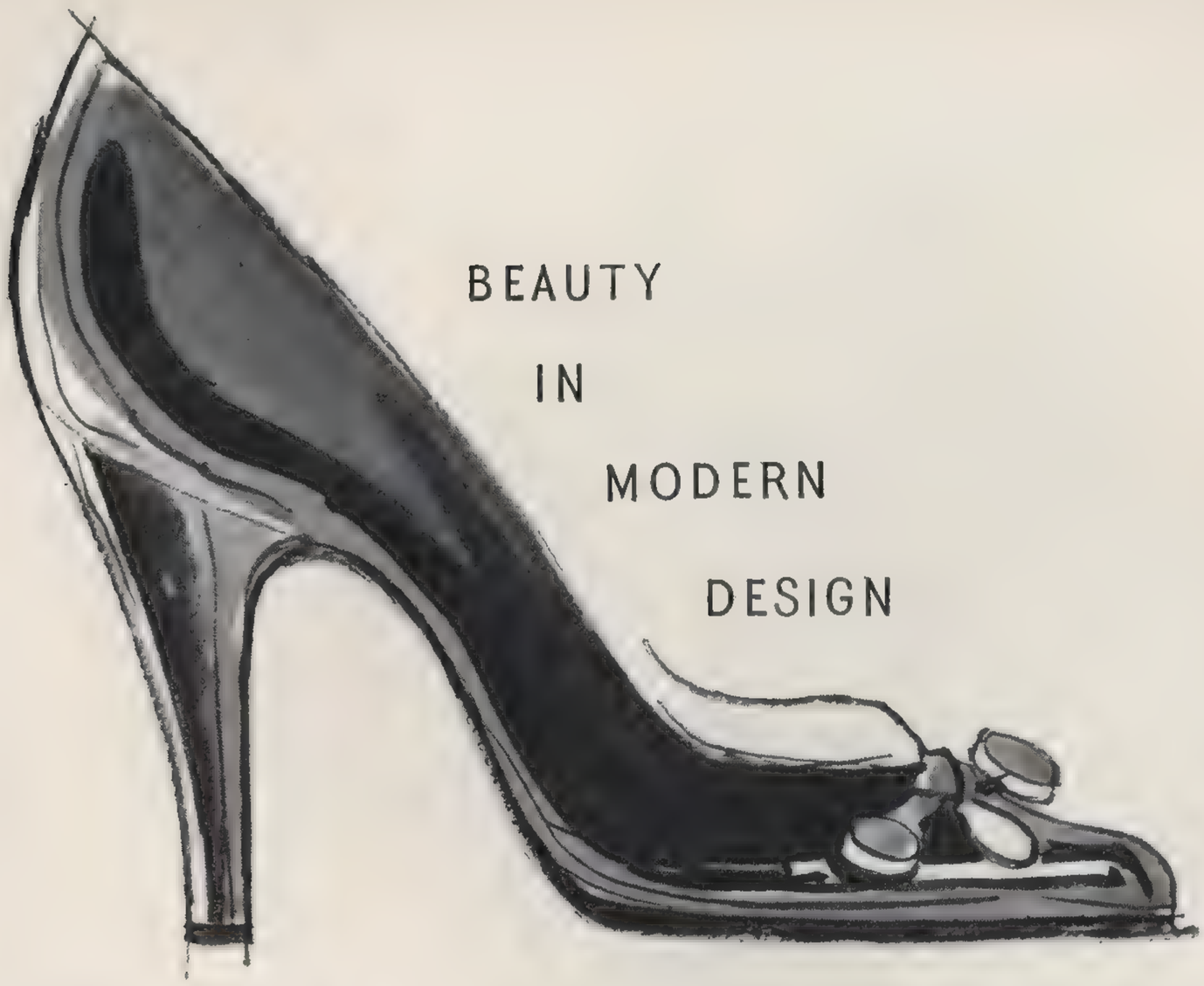
HAT BY JOHN FREDERICS



GOTHAM Original

512 Seventh Avenue,
New York 18, N. Y.

At Bonwit Teller, Inc., All Stores; Maurice L. Rothschild-Young-Quinlan Co., Minneapolis. H. Liebes & Co., San Francisco; Frost Bros., San Antonio and other leading stores.



BEAUTY

IN

MODERN

DESIGN

PALIZZIO

new york





BLACK

PATENT

LIKE BLACK

DIAMONDS

never more important,

never more in fashion . . .

done by famous Palizzio

in new ways for all times of day

or evening. And how beautifully they fit.

That's the Palizzio tradition.

About 20.00 the pair.

Matching bag, 13.00 plus tax.



ben Zuckerman

HENRI BENDEL, NEW YORK • GARFINCKEL, WASHINGTON, D. C. • NEIMAN-MARCUS, DALLAS



HAT BY JOHN FREDERICS

Van Houten

Lovely-to-touch worstedy ribbed rayon, crease-resistant beyond dreams . . . in this doll-waisted, whirl-skirted suit. Petticoat, of contrasting taffeta, matches jacket lining. Mist blue, navy, gray, all with red taffeta; beige with brown taffeta.

Styled by Joseph Goldberg & Sons, Inc., 500 Seventh Avenue, New York 18, New York. Sizes 10 to 16 $25.

At **Gimbel Bros.**, New York • **Oppenheim Collins,** New York, Brooklyn, Buffalo and Philadelphia • **The M. O'Neil Co.,** Akron • **Lytton's,** Chicago • **Davison-Paxon,** Atlanta. **Arnold Constable,** New York • **The Higbee Co.,** Cleveland • **A. Harris & Co.,** Dallas • **J. L. Hudson,** Detroit • and other fine stores.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 164.

Admired by the local citizenry at home or abroad! L'Aiglon's cruise-or-summer fashion in Sanforized chambray with an extravaganza of stitched tucks. Gray, green, brown, lavender. Sizes 10 to 20. **$17.95.** For illustrated brochure and name of nearest L'Aiglon store, write Dept. V, L'Aiglon Apparel, Inc., 1350 Broadway, New York 18, N. Y.

L'AIGLON



WANDERLUST FASHIONS

for wherever and whenever it's summer

HAT BY JOHN-FREDERICS

A coat with a ticket to everywhere

...its perfect line, wonderful tailoring and detailing hiding its price.

Marvelous in fleece, bouclé,

tweed or suede cloth...in pastels and darks. $50

...a small investment for a lot of coat.

Sizes 8 to 18, 7 to 15.

At fine stores across the country, or write

Sportleigh Hall Inc.,

Dept. V1 533 Seventh Ave., N.Y.

Sportleigh®



Sportleigh coats just look expensive

PRESENTING THE ANNOUNCEMENTS OF

American Enka Corporation

American Silk Mills, Inc.

American Viscose Corporation

Anglo Fabrics Co., Inc.

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Celanese Corporation of America

Dan River Mills, Inc.

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Robert McBratney & Co., Inc.

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VOGUE'S SPRING FABRIC PREVIEW

Reeves Brothers, Inc.

Skillmill Inc.

Virginia-Carolina Chemical Corporation—Fiber Division

I. A. Wyner & Co., Inc.

YOU WILL FIND FURTHER NEWS
OF SPRING FABRICS
IN THE EDITORIAL PAGES

Modern Africana . . . the news in resort wear . . .

featured in a new Celanese* fabric of

A C E T A T E

the beauty fiber



● Borrowing the costumes and sun-bleached colors worn by the East African natives, Greta Plattry creates these handsome resort fashions . . . a series most wonderfully executed in a new Celanese textured sharkskin. This acetate fabric is cool and crisp-surfaced, smooth and comfortable to wear . . . keeps its fresh appearance after hours of active wear.



One-piece playsuit *(right, in color)* adapted from the uniform of the porters at Nairobi; sand with navy, white with navy, navy with white, $14.95. Raffia belt, in navy or white, $1.50. Matching skirt *(center)*, $12.95. Embroidered sundress *(above)*, white with black, natural with black, navy with natural, $22.95. Matching fishnet cardigan *(right)*, white, navy or natural, $10.95. All in sizes 10 to 16. At Saks Fifth Avenue in New York, Chicago, Detroit and Beverly Hills; Seidenbach's, Tulsa; Hutzler Brothers Co., Baltimore; Jays, Boston. For other stores see the back-of-book buying guide.

*Reg. U.S. Pat. Off.

Celanese CORPORATION OF AMERICA, NEW YORK 16



SCAVULLO



Philip Hulitar's very beautiful dress for a very important party...tiny waist—bouffant skirt—in Burlington's
beautiful crisp sheer, woven with Enka Rayon, the yarn of fashion's fine fabrics.
Bergdorf Goodman, New York; Millie B. Oppenheimer, Chicago; Sakowitz Bros., Houston; Allardale Mendesolle, San Francisco.

ENKA RAYON

American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.



The suit, Ben Zuckerman. The fabric, flecked Grosnib.

100% virgin wool. Miron Mills, Inc., 51 Madison Ave., N. Y.

HAT BY MR. JOHN

Yes, it's IRISH LINEN—
'Round the clock
'round the calendar!



Smart from sun-up to supper party ... right any time or place ... no wonder Irish Linen is fashion's *first* fabric from top to toe! It's so cracker-crisp, yet resists wrinkling ... so exquisite, yet wears and cleans endlessly ... so colorful, yet completely sun-fast ... so wonderful in every way for a wonderful *you!*

Don't miss any of the exciting, new Irish Linen creations your favorite store will soon be showing ... dresses and suits for town or country ... blouses and skirts for home or career ... playclothes and resort wear ... shoes and accessories ... all in beautiful Irish Linen— fashion's *first* fabric!

IRISH LINEN
LOVELY · LASTING · ECONOMICAL

THE IRISH LINEN GUILD
1270 Avenue of the Americas, New York 20, N. Y.

WARNING: Like every top-quality product, IRISH LINEN is imitated by other fabrics. Don't ever accept these imitations. Even "Linen" is not enough; insist on the label..."IRISH Linen" or "Made in Ireland".

FOR YOUR SEASON IN THE SUN
...ACETATE RAYON JERSEY

Claire McCardell's cool, carefree casual, candy striped,

and belted in red leather. In wrinkle-resistant, ever-fresh Heller Jersey,

made from Avisco Acetate Rayon. At Saks Fifth Avenue (All Stores);

Julius Garfinckel & Co., Washington, D. C.;

Jenny, Inc., Cincinnati; Neiman-Marcus Co., Dallas.

Avisco®
RAYON



"Avisco" is the trade-mark for products of
American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.

The Enchantment of the Orient in fabulous Wrinkl-Shed® Cotton

The delicate subtlety of an ancient Oriental fabric was the inspiration for this swim suit by Carolyn Schnurer. The pattern, as translated by Dan River into modern American, is an enchanting cotton with that scientific wonder . . . Wrinkl-Shed!

Wrinkl-Shed makes this impeccable "packable" emerge from your suitcase as crisp as a bamboo shoot . . . or dive into the ocean blue without wilting. Wrinkl-Shed, too, makes drying on sunny sands a matter of but a few short minutes. Yes, Wrinkl-Shed . . . *made only by Dan River* . . . gives miraculous new life to cotton, and a new delight to you.



DAN RIVER®

First in fashion . . . foremost in research

Charcoal, brown, or green with white. Sizes 10 to 18. $17.95. At all Peck & Peck Shops and all Joseph Magnin Shops.

Wrinkl-Shed® Fabric, an exclusive development of Dan River Mills, Inc., Danville, Va.

Makers of Dress Fabrics • Wrinkl-Shed® Cottons • Stormwear Fabrics • Shirtings • Rayon Suitings • Yarn Goods • Sheets and Pillow Cases

Wool in California Colors

Marusia of California
chooses
"Wool in California Colors"
for Spring,
chooses Sag-No-Mor,
"Jersey at its Best"



SAG-NO-MOR®

worsted-wool jersey
by Wyner

HAT MR. JOHN PHOTO MARIA MARTEL

I. A. WYNER & CO., INC. 1441 BROADWAY NEW YORK 18

FLAXSPUN

*Wrinkle-Resisting**

LINEN



Claire McCardell's portrait of the Gibson Girl in McBratney's all-pure imported linen. A fine designer chooses the perfect wrinkle-resisting fabric—Flaxspun—to capture this fashion inspiration.

*Tested and guaranteed for wrinkle-resistance—
hangs fresh overnight

At all Saks Fifth Avenue stores and other stores listed in Vogue's Buying Guide in this issue.

Hat designed especially for McBratney by Sally Victor

A FINE McBratney IMPORT

ROBERT McBRATNEY & CO., INC.
121 FRANKLIN ST., NEW YORK

richard avedon

AMERICAN DESIGN...

Jacques Fath, great

French couturier who

designs the Joseph

Halpert Collection

in America, chooses

American Silk Mills'

TUSSULTRA

a silk and tussah

coating with textured

surface, frosty color,

new quiet lustré and

the dry crispness which

marks this coat of silk

a fashion forecast.

An Amer-mill fabric

by the nation's

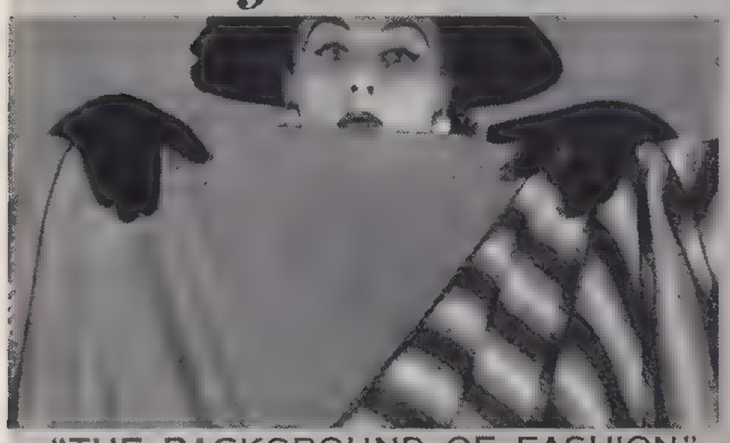
largest silk weavers.

1400 Broadway, N.Y.



AMERICAN SILK MILLS, INC.

Anglo Fabrics



"THE BACKGROUND OF FASHION"

PHILIP MANGONE'S INDIVIDUALIST SPRING COAT IN AN EXCLUSIVELY DESIGNED FABRIC DUO-WORSTED REP IN GREY AND OMBRE STRIPES BY ANGLO

Philip Mangone

MAT BY JOHN FREDERICS



He Chose
Hope Skillman
Cottons

Brigance of Sportsmaker
a Hope Skillman fabric

Brigance stars in
Hope Skillman stripes.

SKILLMILL INC.
1407 BROADWAY
NEW YORK 18

cotton at its fashion finest



DRESS BY CHEE ARMSTRONG





cotton at its fashion finest
GUILD OF INDEPENDENT COTTON CONVERTERS

Arthur Beir & Co., Inc.
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LATE-DAY FASHION BY MOLLIE PARNIS

Inspiration to America's most gifted designers . . . fabulous in color, pattern, texture . . . couturier in feeling . . . such are the cottons offered by the members of the Cotton Guild. To find a smart fashion look for the Cotton Guild emblem. It's a good sign.

GUILD OF INDEPENDENT COTTON CONVERTERS
In cooperation with the National Cotton Council of America



FROST-BAR* IN CAROLYN SCHNURER'S PARASOL SUN DRESS

A feature of her BOAC "Flight-to-Japan" collection.

Whiter than rice paper, this crisp fabric star is 100% acetate...

woven with a textured plaid.





A fashion fabric
from the
looms of
Duplan

the fabric...Woven for Fuller Fabrics
the dress...A Carolyn Schnurer original in white only...sizes 10-16...at $39.95
see it at...All Peck & Peck Shops and Joseph Magnin Stores.
the model wears...15-denier nylon hosiery made with a new high-twist yarn of which Duplan is a leading throwster

THE DUPLAN CORPORATION—Weavers and Throwsters of Nylon, Rayon and other Synthetics
1407 Broadway, New York 18, N. Y.

*TRADE MARK



This famous linen is the consistent choice of famous houses because it is an important fashion medium that responds immediately to creative design.

Melrod Ritter, who designs for Charles Nudelman, likes rhythm in her clothes, uses Moygashel* linen exclusively—here in an enormously full yellow skirt with mimosa embroidery on the white top.

*Reg. U.S. Pat. Off.

Saks Fifth Avenue (all stores) • Nan Duskin • Neiman Marcus

Hamilton Adams Imports, Ltd., 10 East 39th Street, New York 16, N.Y.

Vicara®, *THE LUXURY FIBER, blended with wool and nylon, imparts "rose petal" softness... cashmere-like comfort...rich, sturdy texture...superior wrinkle recovery and crease resistance...graceful, flowing drape...and tailor-ability that invites the needle to these new and better FABRICS BY* Milliken



Vicara, "the fiber that improves the blend," is a product of Virginia-Carolina Chemical Corporation • Fiber Division • Richmond, Virginia



Reeves-Erenmade fine-combed cottons. (A) *Woven-stripe seersucker, Sanforized*, needs very little ironing.* (B) *Tissue gingham, starchless permanent finish.* (C) *Woven plaid gingham, Bradford Rigmel-shrunk*. All about $1.39 yd.* (D) *Printed dimity, pre-shrunk, permanent starchless finish.*

*won't shrink more than 1%.

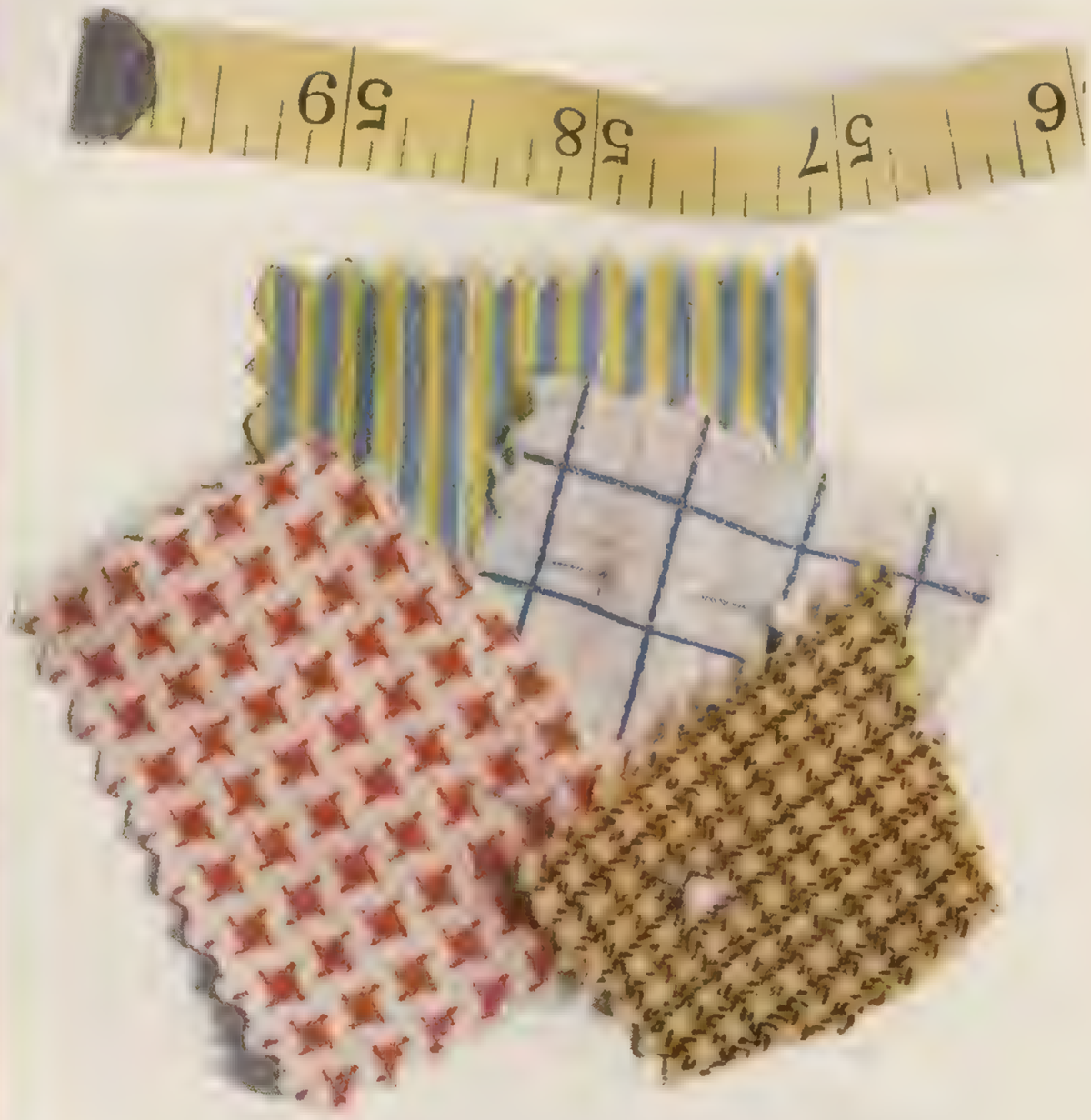
Reeves

MEASURE OF *Spring*

Reeves has captured Spring in these new cottons—airy tissue ginghams and printed dimities, bright woven-stripe seersuckers, parfait-pastel broadcloths, and printed corduroys that are pussywillow-soft and gay. Every one of these Reeves fabrics is a wonderful buy, because in addition to being so beautiful, they'll wear and wear and wear! Ask for them at leading stores, or write to: Reeves Brothers, Inc., 54 Worth Street, New York.



Pima Queen broadcloth, petal-soft, petal-light, in thirty-six wonderful colors, Bradlustra Rigmel-shrunk, about $1.75 yd.*



New pastel stripes and multi-checks for Spring in lightweight Reevroy vat-printed pinwale corduroy, each pattern in numerous color combinations, 37" wide, about $2.39 yd.



PACIFIC MILLS, WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS

PACIFIC
Craft Fabric
100% WOOL

THIS LABEL MEANS FINE FABRIC
... IN FASHION COLORS

the *PACIFIC* Craft Fabric is softly tailored Nethertone

100% wool worsted in fresh-textured Spindrift gray—one of Pacific Mills' exciting spring series of Seascape Tones ... inspiration for this suit by Monte Sano and Pruzan, with incurved waist and outspinning skirt—the jacket carved away, softly lighted with crisp, white linen. Sizes 10 to 16. Write to Pacific Mills, Dept. V-1, 261 Fifth Avenue, N.Y., for the name of your nearest store featuring this charming suit. Among these fine stores are the following:

NEIMAN-MARCUS, *Dallas* L. S. AYRES & CO., *Indianapolis* SAKS FIFTH AVENUE, *New York*

She Lives in Atlanta..... She Sleeps in UTICA



She sleeps in Utica BEAUTICALE Sheets because she loves the greater luxury these fine percales afford . . . and because she knows from experience that Utica-Mohawk sheets and pillow cases provide longer wear. Only choicest combed cottons are used . . . spun to fine, strong threads for BEAUTICALE's lasting weave. You'll agree when you compare Utica BEAUTICALES with ordinary percales that *regardless of price . . . you can buy nothing finer.*

Write for your copy of the free booklet, "Beauty Secrets From Your Linen Closet." Utica & Mohawk Cotton Mills, Inc., Dept. V-12, 55 Worth Street, New York 13, N. Y.

GOWN BY TRIGÈRE

UTICA Beauticale® Sheets

Fine Combed... Fine Count Percale



frank perez has a way with Natona® Partylon

A vision takes form in 100% DuPont Nylon Tulle...

PARTYLON by NATONA fashioned into a dress that dreams are made on by Frank Perez of CAMEO...
in turquoise, honeycake, navy, white...10 to 18...about $80 at Best & Co., New York;
John Wanamaker, Philadelphia; Chas. A. Stevens, Chicago; The Higbee Co., Cleveland;
A. Harris, Dallas; Daniels & Fisher, Denver; I. Magnin, Los Angeles & San Francisco.

Natona MILLS, INC.
AN AFFILIATE OF NATIVE LACES & TEXTILES, INC.
261 FIFTH AVENUE, NEW YORK 16, NEW YORK



for sun...for swim...

for psychology...

these swimsuits are designed

to be versatile...

the sea scallop, left, shapes

a smooth feminine silhouette...

the scarf shortmaker, right,

can be worn

three different ways...

Rose Marie Reid

SCULPTURED SWIMSUITS

for illustrated style brochure write:

ROSE MARIE REID DEPT. V, 5200 WEST CENTURY BOULEVARD, LOS ANGELES 45



Bellciano

Bill Larson

DAVE BELLSEY COMPANY, INC., NEW YORK 18, N. Y. BELLCIANO — MONTREAL, CANADA • MELBOURNE, AUSTRALIA

Lynbrook



FASHION BLARNEY

. . . the flattering ways of Irish linen

Linen from Ireland, fashion from Lynbrook . . .
both conspiring to make you lovely for
cruise-time now, for springtime later.
In aqua, mauve, natural, pink or navy with a
scarf of polka-dotted silk to spice the neckline.
Sizes 12 to 20. About $20. For fashion
brochure and name of store nearest you, write
David H. Smith, Inc., 1350 Broadway,
New York 18, N. Y. or Lynn, Massachusetts.

HAT BY JOHN-FREDERICS

Austin, Texas.....E. M. Scarbrough & Sons
Birmingham, Ala...Ida Harris Town & Country Clothes
Buffalo, N. Y.....L. L. Berger, Inc.
Charlotte, N. C.....J. B. Ivey & Co.
Columbia, S. C.....Belk's Dept. Store
Des Moines, Iowa.....Norman Cassiday, Inc.
Detroit, Mich.....Rollins Co.
El Paso, Texas.....Popular Dry Goods Co.
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New York, N. Y.....Sak's – 34th
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Orlando, Fla.....Dickson & Ives, Inc.
Pittsburgh, Pa.....Jonasson's, Inc.
St. Petersburg, Fla.....Jay Arthur's
Springfield, Ill.....John Bressmer Co.
Toledo, Ohio.....Groff's, Inc.
Washington, D. C.....Frank R. Jelleff, Inc.



double exposures

Open to the suggestion of springtime,
on a firm footing with fashions in print
— patents that are crisp, pretty and fitted
in Accents very gentlest manner.

Designs illustrated, $9.95 and $10.95
Slightly higher Denver west







ACCENT SHOE COMPANY • DIV. OF INTERNATIONAL SHOE CO. • 1509 WASHINGTON AVENUE • ST. LOUIS 3, MISSOURI



KORET OF CALIFORNIA BUILDING • 611 MISSION STREET • SAN FRANCISCO 5, CALIFORNIA

ROTHMOOR



Just off the designing boards—two from our '52 collection of very lady-like suits. These are of new Miron worsteds with interrupted horizontal weaves. Both, tailored our famous way—waistlines neat, skirts softly gored. Misses' and women's sizes.

For the name of the Rothmoor store in your city, write:
ROTHMOOR CORPORATION
State-Madison Building • Chicago 2, Illinois



GOODMAN & THEISE present their aristocrat of fabrics: antique silk taffeta. And Kane Weill creates an aristocrat of a dress — extravagantly, voluminously skirted. In champagne on caviar, caviar on champagne, and other delectable colors. Sizes 10 to 16. About $59.75. For store nearest you, write Kane-Weill, 498 Seventh Ave., N. Y. 18.

it feels so good to get *inside a joselli suit*



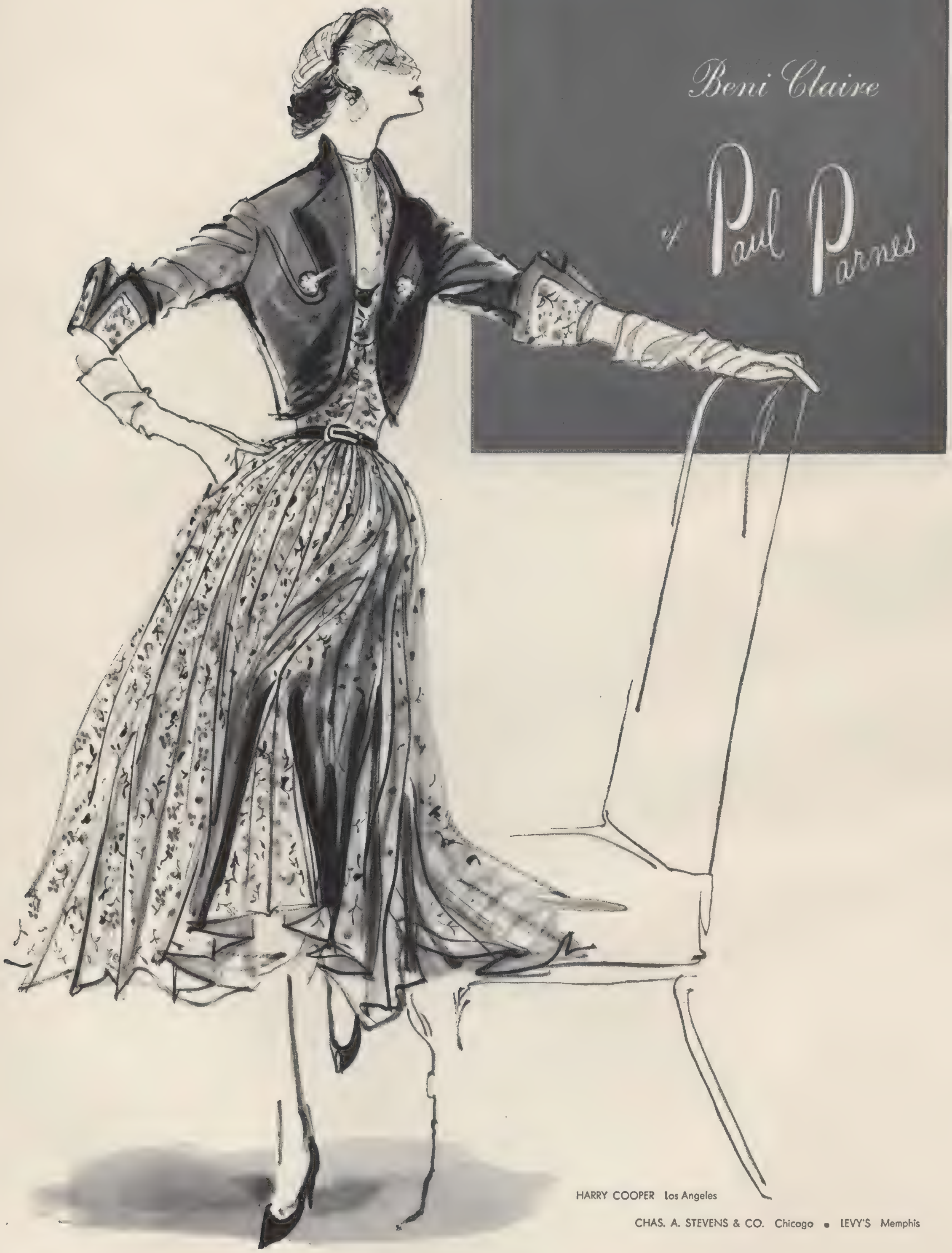
Sizes 10 to 18, gray worsted flannel lined with dusty pink taffeta...about $55

Junior sizes 9 to 15 in worsted check...about $50

joselli

BEST & CO., NEW YORK JORDAN MARSH & CO., BOSTON MARSHALL FIELD, CHICAGO MEIER & FRANK CO., PORTLAND JOHN WANAMAKER, PHILADELPHIA

JOSELLI SUITS, INC. 512 Seventh Avenue, New York City In Canada: 1010 St., Catherine E., Montreal



HARRY COOPER Los Angeles

CHAS. A. STEVENS & CO. Chicago • LEVY'S Memphis

Fredrica designs in Great Lakes Mink



AT FINE RETAILERS, OR WRITE FREDRICA, 345 SEVENTH AVENUE, N. Y. 1

Jewels—CARTIER

Great Lakes Mink Association



Polumbo

Peck and Peck

Glamorous cottons by NELLY DE GRAB

Capturing that "big occasion" look for day or evening with cotton separates divinely wed. The black knit top . . . the Venice-inspired skirt, a whirl of fascination from any angle, in beige printed with black. The top, 8.95; the skirt, 17.95 . . . both in sizes 10-16.

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ON YOUR NEWSSTAND, FEBRUARY 1


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DESIGNED BY KAREN STARK



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for the most beautiful legs in the world...
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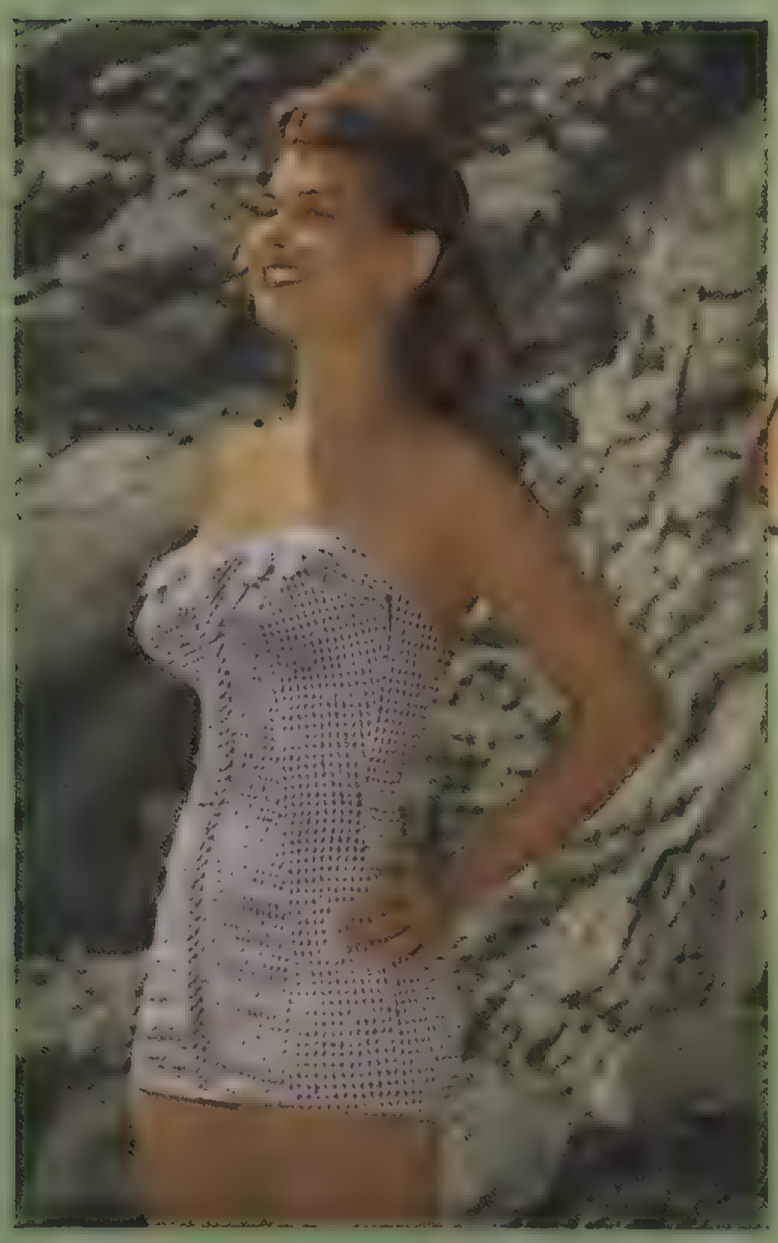
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PARIS COUTURE PATTERNS

Further information about the Vogue Patterns from the Paris couture. Not shown here (back views are included in the sketches on pages 148-149):
PAQUIN's suit (Pattern No. 1167): Sizes 12 to 18 (30 to 36). Size 16: 3¾ yds. 54" fabric without nap; 4⅛ yds. 54" fabric with nap. $2.50.
DESSÈS' dress (Pattern No. 1166): Sizes 12 to 20 (30 to 38). Needed for size 16: 6⅛ yds. of 39" fabric; 5⅛ yds. of 45" fabric. Price, $2.50.
GRIFFE's cocktail-and-on dress (Pattern No. 1164): In sizes 12 to 20 (30 to 38). Needed for size 16: 4½ yards of 45" fabric. Price, $2.50.



1163



1169

Above left: HEIM's suit (Pattern No. 1163) with stitch-trimmed collar. Sizes 12 to 20 (30 to 38). For 16: 3½ yds. of 54" fabric. $2.50.
Above right: PATOU's dress (Pattern No. 1169) with a suit look. Sizes 12 to 20 (30 to 38). For size 16: 4¾ yds. of 39" fabric. Price, $2.50.



1168



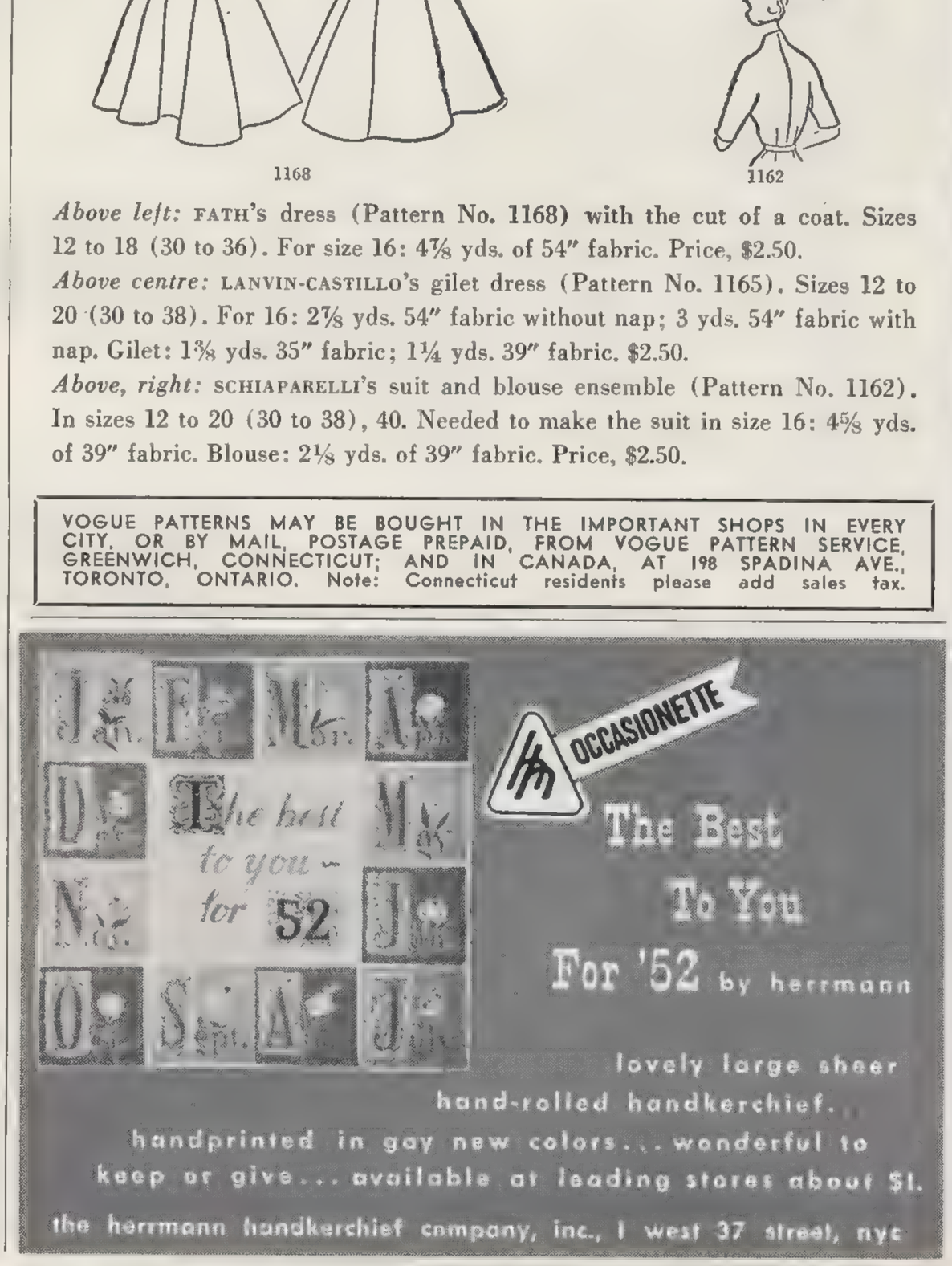
1165



1162

Above left: FATH's dress (Pattern No. 1168) with the cut of a coat. Sizes 12 to 18 (30 to 36). For size 16: 4⅞ yds. of 54" fabric. Price, $2.50.
Above centre: LANVIN-CASTILLO's gilet dress (Pattern No. 1165). Sizes 12 to 20 (30 to 38). For 16: 2⅞ yds. 54" fabric without nap; 3 yds. 54" fabric with nap. Gilet: 1⅜ yds. 35" fabric; 1¼ yds. 39" fabric. $2.50.
Above, right: SCHIAPARELLI's suit and blouse ensemble (Pattern No. 1162). In sizes 12 to 20 (30 to 38), 40. Needed to make the suit in size 16: 4⅝ yds. of 39" fabric. Blouse: 2⅛ yds. of 39" fabric. Price, $2.50.

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1



2

DISCOVERIES IN BEAUTY

Temporary hair tints—contemporary fashion. Read all about it on page 138. And then come back for some of the new colouring methods—these. **1** . . . gives you a way to be a changeling, temporarily. With a palette of shimmering gold and silver paste paints by Helena Rubinstein, you can paint a streak (or more) into your hair for evening; then brush all the glimmer away for the next day. Helena Rubinstein salon, 655 Fifth Ave. **2** . . . adds sparkle to your hair under evening lights. A dust of gold or coloured confetti by Elizabeth Arden, called "Startwinkle." To make the stars cling, a little brilliantine. Arden salon, 681 Fifth. **3** . . . is a rinse for (for one thing) any reservations about hair colouring. This way, a woman can try a shading without committing herself permanently. She can rinse in a new shade after every shampoo. Noreen's rinse comes in a capsule to be diluted in water; when the mixture is made, it goes into the accompanying squeeze bottle to be applied. Macy's. **4** . . . is lightening by the brush instead of by the bolt. Lightening for all your hair, or for a streak. Brush on Tintair's new Lightening Change and watch in the mirror as your hair gets lighter shade by shade. And the thing is, you can stop it at just the shade you want (a bit lighter than brown or really blond) by rinsing with warm water. Arnold Constable. **5** . . . can coax your hair paler by the minute. Lady Clairol Hair Lightener, is a fluffy white whipped cream; you squeeze it from a plastic bottle and watch it work: turns about a shade lighter every minute. Best's. **6** . . . suggests that this winter of blondes—in fabric, in fur—might be the winter for *you* to be blonde. Here, being brushed on, is Roux's Oil Bleach. Its specialties: an oil base for lustre; three shades, gold, ash, and red blond from which to choose your kind of blonde. Stern's.



3



4

5

6

MIEHLMANN

Kraeler

The ins and outs of the current silhouette . . . the indented waist, the extended skirt, the hip-décor between. In Juilliard's Pacateen, crisp and lustrous worsted and mohair, reflecting Continental excitement over the alpaca look.

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LEAVE THE WINTER BEHIND . . .

THE picture-book loveliness of Nassau and Jamaica make it so easy to decide where to spend a January holiday.

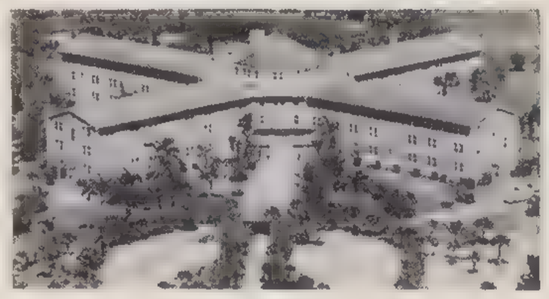
"You are now entering Nassau . . ." To the visitor, this means indolent days on expansive beaches under spicy, warm sun, bathing at Paradise Beach, yachting and boating in the frisky Gulf Stream waters of the Bahamian Seas. There is golf, polo, riding, cycling . . . fishing is always a popular sport.

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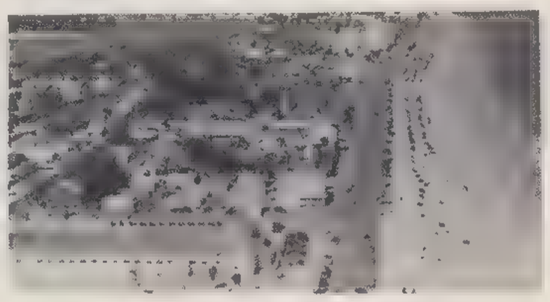
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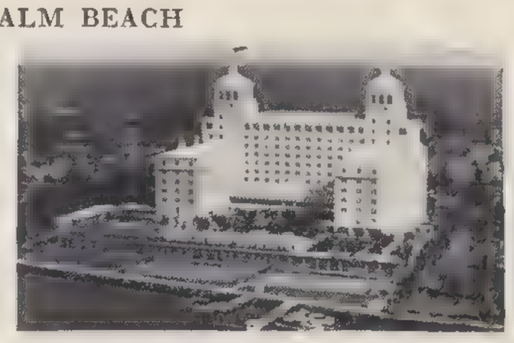
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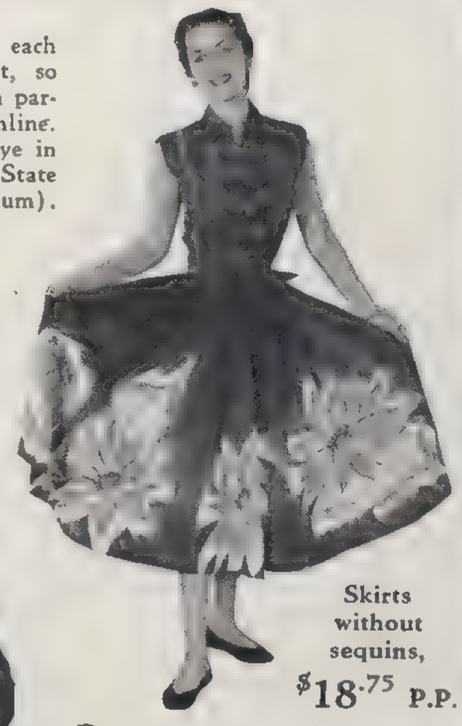
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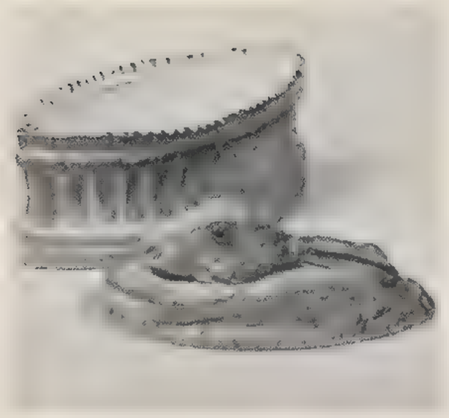
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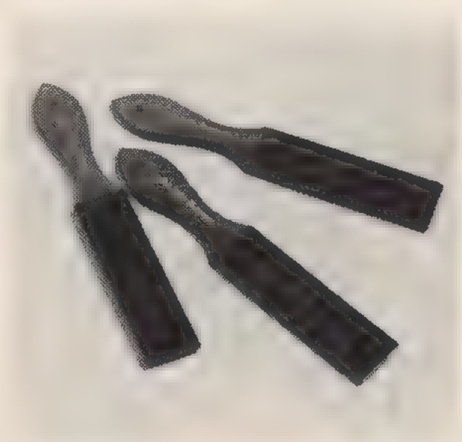
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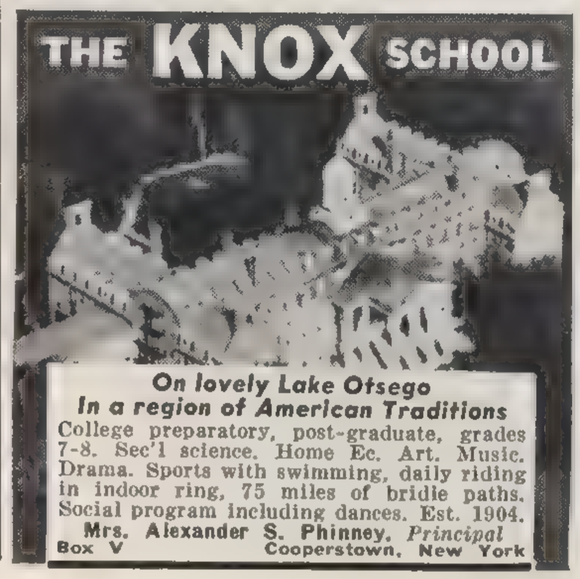
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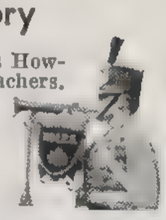
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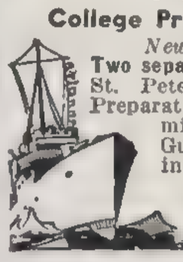
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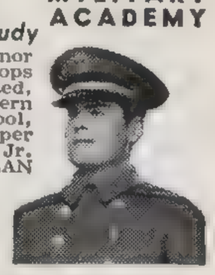
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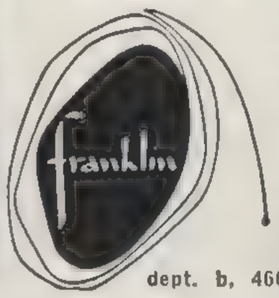
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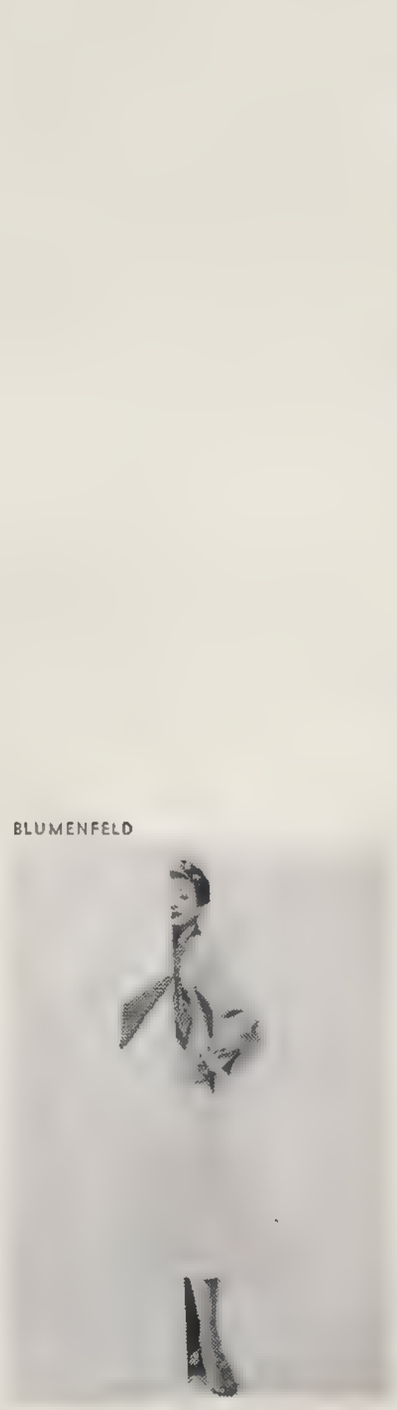
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COVER: Coming in—the middy line in a new pink; in Crompton velveteen worn for day with a creamy skirt of acetate and wool. By B. H. Wragge, $70. Bonwit Teller; Filene's; Wanamaker's, Phila.; Neiman-Marcus. Sandals by J. & J. Slater. The jewels, Verdura. "Sky Blue Pink" lipstick; a new, puffed coiffure, by Elizabeth Arden.


New psychology
for a Spring suit...well-behaved jacket,
uninhibited skirt, in an off-white
worsted mixture called
'Crystalline.'
Adele Simpson



STRIPED COIFFURE,
BY MARCEL.

VOGUE'S EYE VIEW: FASHIONS COMING IN

Coming in, **the striped coiffure,** not one streak of sun—several.
That's the news. The fabric itself—hair, cut short, waved.
Taking over in town, **the white coat,** most momentous
when it's worn with a dark, sleek, town costume beneath.
Breaking out now, **a second wave of full-skirts.**
(You'd better re-starch your crinolines.)
Coming in, coming in, **pins in pairs.** Big gold rosettes worn
like headlights on either side of a lapel.
Big gold suns on either side of a collar.
Prints under furs. Not just any print dug up
from just any spring—a neat, two-toned print, its colours
reflecting the fur's. A toast and beige print under tea-coloured mink.
A Bénédictine and black print under black sealskin.
A black and white herringbone silk print under white broadtail.



BY NETTIE ROSENSTEIN, AT SAKS FIFTH.

The flamenco heel, the next thing for city shoes,
a new low heel that gives a new balance
to the whole body of fashion.
The bathrobe idea in coats.
The middy line in suits.
The toast hat,
the hat we'll wear with pale grey,
with black, with pink,
with navy blue and every blue.
Denim gloves for suits—
watch for gloves of fabrics
never used before for gloves.



FLAMENCO HEEL, A DELMAN SHOE

And happening in a big way,
the slub. It's the newest word in fabrics,
it's a sudden thickening of the thread,
it's irregular on purpose, it's wool with
the topography of Shantung.

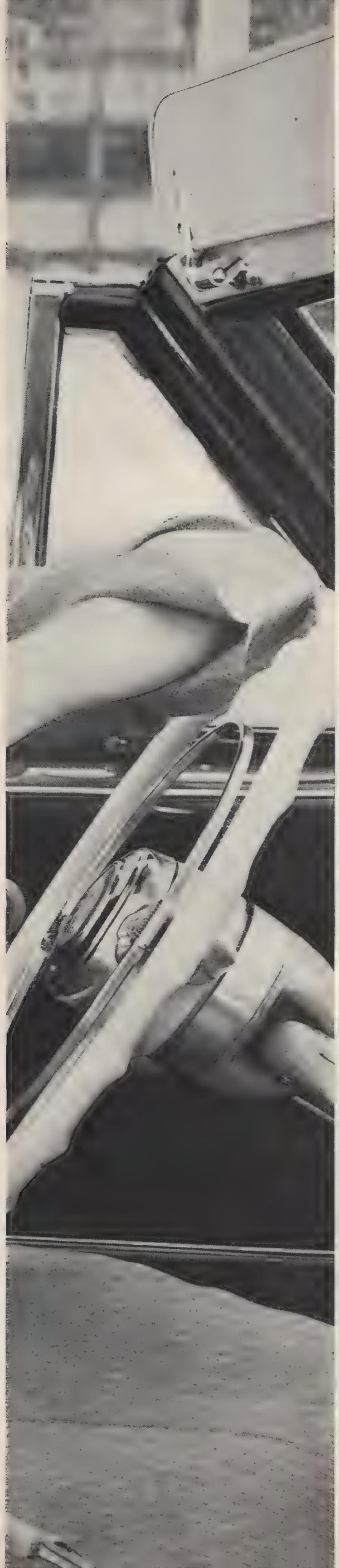
PORTRAIT OF THE SLUB





DENIM GLOVE,
BY BACMO.





A NEW SORT OF CALENDAR

The second day of January is the first day of spring

Spring—as a span of weather—has been very tastefully arranged between cold and heat. And we are a fan for it, just as it is. But spring—as a three-months season for clothes—is a short run for your money. And we are all for expanding it from now to June. Look here, and on the next eight pages; see what we mean?

These are nonstop clothes. Clothes that can race along right with you on any day you say, until the thermometer pushes 80° plus. Clothes with a completed, self-sufficient air about them; that will not look naked without a coat, nor be huddled if they're under one. One reason—they're a new crossbreed of dress and suit: the dresses having many of the traits of suits, the suits having a strong family resemblance to two-piece dresses. And you don't have to do anything to them; the costume look is generic.

The newest crop of woollens make nonstop clothes possible. They have a crisp finish that will hold a character-ful line; that will require a minimum of pressing. They are often corded, pin-striped, run through with slubs and nubs, and the colours veer to the pale, are frequently mixed greys and flecked blonds.

We like, as you can see for yourself, the smallest sort of hat with these: little straw cups (or perhaps saucers), often of white. White is companionable to the whole idea, anyway, for white is in itself a nonstopper. Look for the white collar, the white cuffs. The white fur muff. The white umbrella. And we like jewels used as a part of the costume: bracelets massed like cuffs; necklaces bound about the throat like scarfs; set pieces that are as nonstop as the costume itself.

Now you can take any month, and season to taste. For clothes (not only these we show here and following, but a steadily increasing percentage of all fashion) are no longer designed with a certain three months limit. They are designed for the duration of the cut and the fabric. They are designed to be weatherproof, not in weight alone, but in look.

A new sort of suit— nonstop from now on

A cardigan suit that fits like a dress—over you, under coats. Has a cape-scarf to toss on, to assume a dress softness when coats are weather by-gones. Of a crisp, broken-surfaced grey woollen; design by Coppola, about $225; at Lord & Taylor; Hutzler's; I. Magnin. John Frederics' white straw disc. Topaz and gold jewels, by Nadja Buckley, at Georg Jensen.

NORMAN PARKINSON



NORMAN PARKINSON

NONSTOP FROM NOW ON: a dress with a suit cut



Nonstop: a dress with a suit life

They paused, just long enough for us to photograph: two tailored dresses scheduled for the nonstop, January to June, day to day run. *Opposite:* The is-it-a-suit-or-a-dress dress; with a suit's lapels, a suit's double-breasted closing. Of wool, black and white striped —mixing to grey. By Omar Kiam for Ben Reig, $195. Henri Bendel. *This page:* What's the weather? What's the difference? None, to a dress of blond worsted, slubbed with white; overlaid with more white—linen collar and cuffs. By Harvey Berin, $90; at Bergdorf Goodman. Mr. John's straw roller. *Both dresses may also be bought at Garfinckel's and Frost Bros.*



The suit with the dress sleeve

Opposite page: This is the sort of thing that makes spring six months long. A suit, with dress touches: big soft sleeves; leather belt; button in under-sleeves, and a collar of organdie. By Maurice Rentner, of a broken-weave, crisp woollen, $250, at Saks Fifth; Filene's; Thalhimers. The veiled, white straw hat; Hattie Carnegie. Kislav gloves. *Right:* The jacket is lined, so officially it's a suit. But the suit is soft, so visually it's a dress. By Larry Aldrich, of beige Milliken worsted, $125; bag by Josef; Bonwit Teller. Suit also at Woodward & Lothrop; The Broadway. Mr. John's small casserole hat, of Panama. Mink muff; Revillon Frères. *Below:* A fashion so elastic in its use it stretches all the way from Jan. to June. It's the dress-like suit; this time with white linen fresh at the collar, the cuffs; with two deep front pleats stitched flat at the hips. Of Miron grey worsted flannel, by Amy Linker, $100. At Lord & Taylor and Sakowitz.

The suit jacket cut like a dress bodice



The suit with the collar and cuffs of a dress



NORMAN PARKINSON



The suit with white revers

Above: Name any big city. Name any day—from this cold one to the first summery one. Then think of the suit designed for cities *and* for the new half-a-year-long spring. A suit with white piqué facing its revers; with rhinestone buttons; of Botany mixed-grey worsted flannel. By Moordale, $60, at Oppenheim Collins; Famous-Barr. Red leather envelope; Arthur Gilmore. Straw hat; Chanda. *Right:* The dress, decided curves of black wool (Juilliard), with a little spencer of checked wool—an on again, on again proposition. By Adele Simpson, about $135, at Lord & Taylor and I. Magnin. Muff, broadtail-Persian; Revillon Frères. *Opposite page:* On the move—a dress that could be your busiest. It's been designed for nonstop wearing between now and midsummer. The jacket is Forstmann tissue wool, the breezy skirt, silk taffeta. And that's white piqué, wide at the collar and the cuffs. By Jo Copeland, $235, at Saks Fifth Avenue; Harzfeld's. The little hat, woven blue and white checks of straw, from Mr. John.



The dress with a spencer

The wool jacket over a silk skirt

NONSTOP FROM NOW ON:

NORMAN PARKINSON





The suit with the double-buttoned fit



The suit with a short dress-sleeve

Above: Again, the nonstop idea. A suit for now, for later—for the entire life of its good cut and excellent fabric. The jacket is double-breasted, half-belted at the back. By Adele Simpson, of a grey wool with a woven black dot. $135, at Saks Fifth; The Dayton Co. Organdie hat, by Mr. John. *Left:* A suit with its own thermostat, a topcoat of lacy tweed (here, carried over one shoulder). The suit, of John Walther grey and white striped wool-and-rabbit's-hair fabric, is by Jablow, $125; the coat, $135. These, and the grey fake pearls by Trifari, at Saks Fifth. Suit also at Strawbridge & Clothier. The straw hat is by Sally Victor. *Opposite page:* She's not rushing the suit season—she's in it. The first day of a checked suit's spring is the second day of January. And, with a neat sleeve, a soft shoulder, as here, the suit can slide under a coat, until the temperature catches up with its blue and white worsted. By Handmacher, in Miron wool, $65; Marvella chalk beads; at Lord & Taylor. Suit, also at Hutzler's; Himelhoch's; J. W. Robinson. John Frederics hat.

Checked worsted—buttoned tabs

NONSTOP FROM NOW ON:

NORMAN PARKINSON





FOLLOW THIS SHOE



This is the next shoe, the bareback shoe, the shoe completely open
at the back and held on at the front with a series of bands.
Here, it's meant for any time after lunch at the resorts;
any time after five in the city.
Here, it follows in the path of the Ferragamo halter
shoe we showed almost a year ago (a straw in the
wind, then). But this open-back idea, modified, could be the next thing you'll want
to see below soft, pale woollen dresses and early prints in spring.
Reading from left to right: first, black suède, buckled on
with rhinestones. By Mademoiselle, $17. Lord & Taylor; Frost Bros.
Second, black Shantung across the instep; crisscrosses of
kidskin, $22. Andrew Geller; Garfinckel's; Neiman-Marcus.
Third, black patent leather crossover sandal.
By Julianelli, $23. Lord & Taylor; Famous-Barr.
Fourth, black elasticized suède, two wide bands
of it. By Newton Elkin, about $25.
Lord & Taylor; J.W. Robinson.
Fifth, the three-quarters shoe, measured
out in black patent leather bands—
the shoe that Traina-Norell showed
in every colour with every single
dress in their new resort collection.
By Julianelli, $25. Lord & Taylor;
Harzfeld's.

RUTLEDGE

PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT . . . The 1952 presidential elections as
though they were three months away. . . . The deliberate and healthy promotion
of Anthony Eden by the Conservative Party in Britain, to ease
the international shock when Winston Churchill steps down. . . .
The new Edward Murrow TV program on Sunday afternoons when he shows
"See It Now," a superbly edited visual report on some of the week's
events, with the editing removing instead of underlining the news clichés.

PEOPLE ARE TALKING ABOUT . . . Julie Harris, instantly compelling in
I Am a Camera in which she is ravishingly quirky, and mercurial,
like a fantasy imagined by twelve-year-old Frankie Adams, the neurotic
child she last played in *A Member of the Wedding*. . . . The exhibition of
Fazzini sculpture, extraordinarily good, at the Alexander Iolas gallery. . . .
The further rise of the melody, "In the Cool Cool Cool of the Evening."

PEOPLE ARE TALKING ABOUT . . . *Quo Vadis* (about as debauched as a
banana-split) and the audiences' anxiety to "get to the lions." . . .
Two superb new art books, *Art Treasures of the Louvre* and *Degas*,
the latter with fifty colour plates and interesting text by Daniel Catton Rich;
he describes the last days of Degas, once so bitter and so elegant,
who gave instruction, when he was blind in one eye, shabby and forlorn,
forbidding a funeral oration, but adding, "If there has to be one,
you Forain, get up and say 'He greatly loved drawing. So do I.' And then go home."

PEOPLE ARE TALKING ABOUT . . . The pervasive charm of the 1900 sets,
the witchery of the curtains for *Gigi*. . . . The rise of Lila de Nobili in Paris
as the current catch by producers for their stage décor. . . .
The wonderful yellow, the wit, the music of the new movie short, *The Ompahs*. . . .
The contemptuous command of the young to their contemporaries
whom they used to advise "Drop dead"; now they say "Turn blue."

PEOPLE ARE TALKING ABOUT . . . The hazards of being a hood, especially
as so many die so suddenly since the Kefauver investigations. . . .
The emergence of Joe E. Lewis from the night clubs to TV and his
classic reply to his lawyer's advice that he save five thousand
dollars a year for ten years in case of a depression: "What if there
is no depression," said Lewis, "I'd be stuck with fifty thousand dollars!"

HORACE BRISTOL, FROM BLACK STAR



THE SUPREME COMMANDER OF THE ALLIED POWERS IN THE PACIFIC, GENERAL MATTHEW BUNKER RIDGWAY WITH HIS WIFE AND SON

The public's mental image of General Ridgway is usually that of the haggard combat soldier with a hand grenade fastened to his parachutist's harness, listening to other soldiers in the ruins of some Korean town. Here, a warmer, more serene aspect. General Ridgway was photographed for Vogue with his pretty wife and their son Matt at the Supreme Commander's residence, the pre-war U. S. Embassy. They have lived there since General Ridgway succeeded General MacArthur. Although the public knows little of Ridgway the man, they recognize the intelligence of this soft-spoken Virginian, and the diplomacy, uncompromising about principle, of this key figure in the Korean truce negotiations.

MR. AND MRS. DAVID NIVEN

David Niven, co-star with Gloria Swanson and Alan Webb in the comedy, *Nina*, is the author of the recent novel, *Once Over Lightly*, which patters through London, New York, and Hollywood. He and his handsome Swedish wife are one of the amusing couples in town. She is photographed here in the kind of covered dinner dress she prefers for in-and-out-of-the-theatre evenings: a beige cashmere top as plain as a sweater; a street-length, starchy lace skirt. By Traina-Norell, at Henri Bendel; Neiman-Marcus; I. Magnin. Diamond collar from Harry Winston.





MR. AND MRS. HENRY FONDA

Henry Fonda is the exclamation point of *Point of No Return*, the new play by Paul Osborn, from John P. Marquand's novel. In this play, Fonda is a later Mr. Roberts, just as charming, just as beset, only older. Mrs. Fonda, who has delicate colouring and smooth honey hair, is photographed here in white silk organdie. For evenings which may mean dining out, going on to meet her husband backstage, and perhaps a late supper, she often chooses simple covered-up dresses. This one, the whiter for a little black velvet, by Filcol, at Bergdorf Goodman; Neiman-Marcus; I. Magnin.

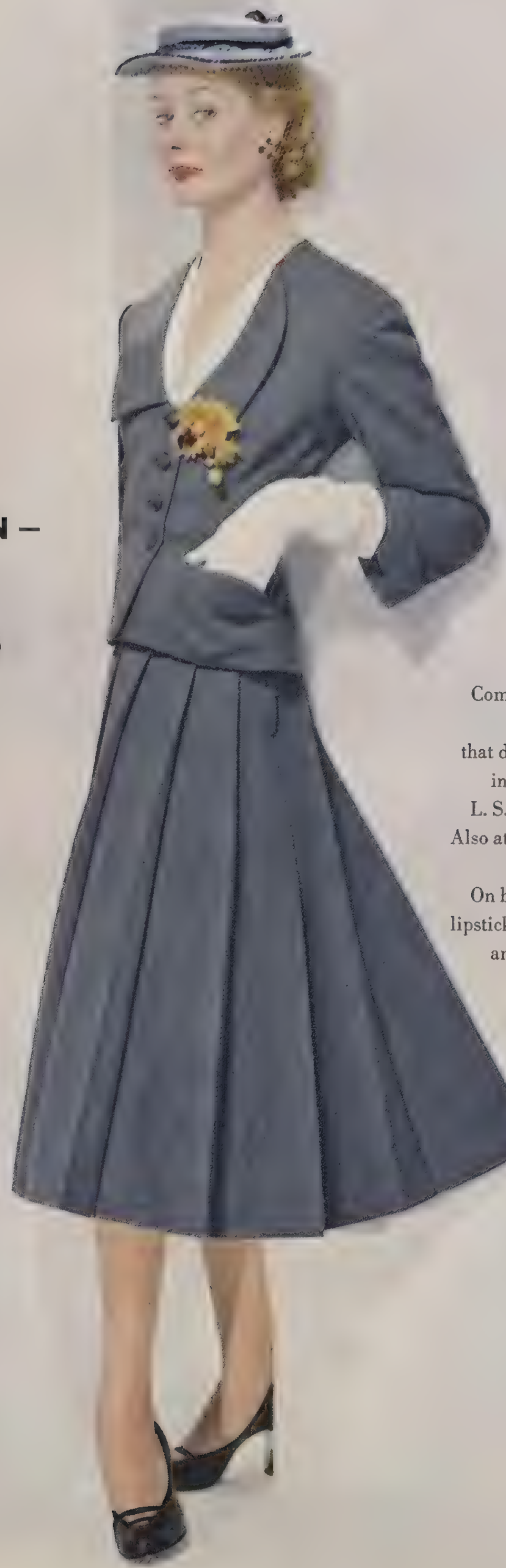


Here's what to look for if you're looking for that fine investment, the coming thing: here start six pages of fabrics and colours that are the coming fashion for 1952. Look for: nubbed fabrics, slubbed fabrics—wherever you see them, there you see news. How to know a nub when you see one? It's rounded and it's raised; it's a bump. How to tell a slub? It's a sudden thick thread in the weave, occurring often (just *one* slub makes a fabric a "second," but two hundred make it a fashion). You'll see these nubs and slubs on surfaces that used to be smooth, on woollens, on worsteds, on silks, on cottons, on rayon blends. The result: new, never-before textures; new nuances in colour, flecks and flickers and freckles; a love for linen and Honan, Shantungs woven from every conceivable kind of fibre—there's even, here and now, Shantung fleece! Illustrated right and left, a new nubbed worsted and the new linen-surfaced silk; there'll be more nubs and slubs in the fashions in future issues of Vogue. (For other news in fabric and colour—and they make the news this year—turn the page.)

Coming in: slubbed silk—silk with a linen look; prettier beiges, deep and pale; the dress that doubles as a suit.
Low-necked dress, and sleeved jerkin, both in Couture fabric, by Herbert Sondheim. $125. Bergdorf Goodman; Frost Bros.; Woodward & Lothrop. Shoes by Delman. John Frederics hat.

BLUMENFELD

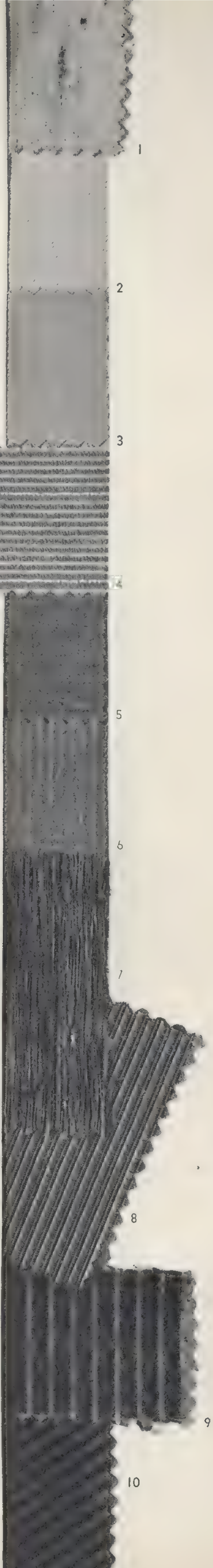
ON THE WAY IN—
NEW FABRICS,
NEW COLOURS



Coming in: nubbed worsted;
grey, from parchment on; the suit
that doubles as a dress. By Ben Zuckerman
in Miron fabric. $225. Bonwit Teller;
L. S. Ayres; I. Magnin.
Also at Bonwit, the shoes by Liparé.
Sally Victor hat.
On both pages: stockings by Archer;
lipsticks by Tussy—here, "Midnight Pink,"
and opposite, "Charme Rose."

1952 FABRICS, COLOURS

More news to look for—and the news looks good. *Look for:* corded fabrics, ribbed fabrics—wool ottomans, ridged fleeces; silks and rayon blends with a deep, decided twill; cotton corduroys, piqués; and, coming up for the beach, corded cotton terry cloth. These cords and ribs do great things for a fabric; give it a new precision, new character, and twice as much body—just as corrugated paper has much more body than plain. *Look for:* worsted-weight cottons. Know what that means? Year-round fashions—nonstop suits, dresses, wearable whether it blows hot or cold. These new cottons are done in Oxford grey, black, blond, pin-stripes, checks, tweeds; are due for four pages of attention in February 1 Vogue. *Look for:* summer poodle cloths, their loops and curls clipped to make them more porous, airier, light as froth. One very new poodle is not only curled and clipped but ribbed; many have a good-sized drop of mohair in them. *New colours coming in:* blue or, more accurately, Blue—it's the capital colour this year, especially the clear, unadulterated, nothing-else-but blues. Beiges, in every shade from blond to Bénédictine to the almost-brown of burnt sugar. Greys, from parchment to pearl to pewter to the practically-black of caviar. Pinks, a new school of pinks, all with a pretty blue light in them; jewellery tones of yellow—antique gold, green gold, yellow gold; green two ways, with a sizeable drop of blue or yellow; acid shades of everything—acid blue, yellow, pink, green, and acid red. And whatever colours are involved, this is always the combination: light over dark—a banana coat over a Bénédictine suit, an Italian sky-blue coat over a fir-green dress, or, smartest of all, oyster over black. *For stores featuring the fabrics shown right, and the widths in which the material comes, turn to page 158.*



1. WHITE WORSTED WITH A BLACK NUB. MIRON.
2. PEARL-GREY SILK SURAH. ONONDAGA.
3. SURAH FAILLE IN OCEAN GREY, ENTIRELY CELANESE ACETATE. BLOOMSBURG.
4. WOOL STRIPED TO LOOK RIBBED. SHAMOKIN.
5. GRANITE-GREY WORSTED. BOTANY.
6. FLANNEL-GREY WORSTED. MILLIKEN.
7. SILK, SPUN FROM BLACK AND GREY FIBRES. RÉMOND-HOLLAND.
8. RIBBED OTTOMAN—BLACK WITH WHITE; ACETATE WITH VISCOSE. BURLINGTON.
9. RIBBED GREY AND WHITE WOOL WITH A FURRY SURFACE. STROOCK.
10. RIBBED CAVIAR-GREY DAMASK, WOVEN OF ACETATE. DUCHARNE.

PINKS FROM POWDER; MAUVES; SOME WINE

BEIGES FROM PLATINUM; DASHES OF BROWN

BLUES FROM MORNING TO MIDNIGHT

CLEAR AND ACID YELLOW; A WIDE FIELD OF GREENS

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11. PINK LINEN WITH A PLAID WEAVE. A MCBRATNEY IMPORT.

12. TOOTAL LINEN, TEBILIZED.

13. ACID-PINK SILK WITH A HONAN WEAVE. ANDRÉE.

14. SUMMER-WEIGHT WOOL POODLE CLOTH. FORSTMANN.

15. MOYGASHEL LINEN, CREASE-RESISTANT.

16. PIMA COTTON. REEVES-ERENMADE.

17. SHRIMP-PINK VIYELLA (WOOL WITH COTTON).

18. ACID-RED WORSTED JERSEY. SECURITY.

19. LIPSTICK-RED WOOL GABARDINE. LORRAINE.

20. WINE FAILLE—ACETATE, WOOL. SKINNER.

21. SILK BOUCLÉ POODLE CLOTH. AMER-MILL.

22. CHICKEN WIRE JERSEY; WORSTED WOOL- AND COTTON. WYNER.

23. ENKA RAYON TAFFETA. WILLIAM ROSE.

24. PIN-POINT SUITING, IN CELANESE ACETATE.

25. SLUBBED WOOL WORSTED. JUILLIARD.

26. JERSEY—PART DYNEL, PART VICARA. GODFREY BLOCH.

27. WORSTED SUITING. HOCKANUM.

28. GOLD WORSTED JERSEY. HELLER.

29. WOOL WITH A NUBBY STRIPE. MIRON.

30. TWILL IN RAYON AND VICARA. PACIFIC.

31. TEXTURED WOOL COATING. WORUMBO.

32. COTTON SHANTUNG WITH A WOVEN-IN FIGURE. ABC.

33. CRINKLED COTTON. FULLER.

34. FINELY CORDED CORDUROY. MERRIMACK.

35. SLUBBED SILK TAFFETA, COHAMA.

36. NYLON WITH A TEXTURED LOOK. BURLINGTON.

37. SAPPHIRE-BLUE WIDE-WALE CORDUROY. CROMPTON.

38. WOOL WITH A GROS POINT WEAVE. FORSTMANN.

39. ACID-BLUE SILK SURAH. MARTIN-REGENCY.

40. TURQUOISE SILK SHANTUNG. STONECUTTER.

41. SUÈDE CLOTH BLENDED OF RAYON, NYLON. NATONA.

42. NUBBED AVISCO RAYON IN ACID YELLOW. MALLINSON.

43. SUMMER POODLE CLOTH—WOOL WITH MOHAIR. ANGLO.

44. TISSUE SHANTUNG IN MINT FRAPPÉ GREEN; PART ACETATE, PART VISCOSE. BURLINGTON.

45. SUMMER-WEIGHT TWEED. A BRITISH WOOLLEN FROM JOHN BARR.

46. ACID-GREEN SILK SURAH. MARTIN-REGENCY.

47. PURE SILK TAFFETA, IN FIR GREEN. COHAMA.

1952 PRINTS

CHARCOAL TONES; SOME GILT



NEAT MOTIFS: TWO COLOUR, TWO TONE

STRIPES WIDE AND NARROW

1. BLACK TRACKS ON GOLD CREASE-RESISTANT COTTON. FULLER.

2. ZEROS ON SILK SURAH. ROBAIX.

3. INK-SPOTTED TAFFETA—ACETATE AND AVISCO RAYON. FOLKER.

4. DIAMOND CHIPS ON SILK SURAH. MARTIN-REGENCY.

5. HAIRPIN CURVES ON SILK TISSUE TAFFETA. AMER-MILL.

6. LEAVES AND FLOWERS ON NYLON. WILLIAM WINKLER.

7. CLOSED ROSES ON COTTON. BY EVERFAST.

8. FLOWERS FROSTED ON COTTON ORGANDIE. FISBA.

9. CHAMBRAY WITH A SCARCELY VISIBLE FIGURE. BATES.

10. MAP OUTLINES ON BROADCLOTH. WAMSUTTA.

11. STRIPE-PRINTED COTTON. SPRINGMAID.

12. PIQUÉ WITH A WOVEN WELT. LONSDALE.

13. SATIN-STRIPED COTTON. HOPE SKILLMAN.

14. SANFORIZED DENIM. U.S. ROYAL.

15. CHAMBRAY WITH A CORDED, WOVEN STRIPE. PETER PAN.

16. SHEER PLAID COTTON. AMERITEX.

17. WOVEN-STRIPE COTTON. DAN RIVER.

18. STRIPED TOPSAIL-CLOTH. WELLINGTON SEARS.

19. SATIN-STRIPED COTTON. AVONDALE.

20. VIOLET-STRIPED COTTON. GALEY & LORD.

21. COTTON WITH PRINTED SLUGS OF GILT AND GREY. BATES.

22. FLOWERED COTTON, SHARPLY BLACK AND WHITE BY EVERFAST.

23. SILK ORGANDIE WITH WOVEN GILT STRIPES. R.B.C.

24. PRINTED IRISH LINEN. LANGSON & BRADLEY.

25. WAFFLE PIQUÉ, FLUEGELMAN.

26. SILK SURAH, MARQUETRIED. AMER-MILL.

27. SILK SHANTUNG, BRUSHMARKED. LANGSON & BRADLEY.

28. SILK CRÊPE, WITH AN IMPRESSIONISTIC PRINT. ONONDAGA.

29. BLACK CORAL BRANCHES ON WHITE SILK SHANTUNG. DUCHARNE.

30. WARP-PRINTED SILK. COHAMA.

31. FLOWERED SILK SHANTUNG. LANGSON & BRADLEY.

32. TWO-COLOUR SILK SHANTUNG. ONONDAGA.

Clearly—look left, look right—clarity is the news in prints. Neat, nicely defined figures, with plenty of air in between; clean-cut colour schemes, two-colour, or two-tone; many stripes, all fresh as paint. But the news in prints is only half the story; the news *about* them is about to happen—a fashion on its way in for end-of-winter is: The Print Dress Under the Fur Coat. *Opposite:* Under-a-fur-coat print—splashes of charcoal on Bianchini's beige silk Lorganza. By Anna Miller. About $175. Bergdorf Goodman; Bonwit Teller, Phila.; Marshall Field. *For stores featuring the other fabrics shown on these pages, and their widths, see page 158.*

FRANCES MCLAUGHLIN

VOGUE, JANUARY, 1952


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First in Vogue's "Arts of Living" Series

The author of this article is Dr. James A. Pike, now Dean-elect of the Cathedral of St. John the Divine, in New York, a former lawyer for the S.E.C., and recently the Chaplain of Columbia University. In the months to come, such notable authors as Abbé Dimnet, Jean Stafford, Charles Morgan, and Elizabeth Bowen will be among the contributors.

THE ART OF BEING CONSERVATIVE: WHAT TO CONSERVE, WHAT TO THROW AWAY

BY JAMES A. PIKE



EVER WAS THERE a generation more plagued with inner insecurity than our own. And the ground of much of this insecurity is *rootlessness*, the lack of a stable context for day-to-day life. Especially in a day when there is so much outer insecurity, it is important that structures of continuity be maintained to support an ordered and confident inner life. But this is easier said than done. We can not make a simple distinction between those who are modern—who see as good that which is up-to-date, the latest; and those who are "conservative"—who see as good that which is old, classic, tried-and-true, or even antique. Of course this distinction does not bear analysis. Some of the things few of us like now, were once the latest—"pink ladies," *The Prisoner of Zenda*, handle-bar moustaches. And those who cling to the old have usually settled on a period arbitrarily: for example, churchmen who think they like the old hymns often mean those popular about 1907 and may oppose the introduction of a really old hymn, such as one set to twelfth-century plain song or to a Bach chorale. A thing is not good because it is old, a thing is not good because it is new. A thing is good because it is good.

Obviously no period is to be swallowed hook-line-and-sinker, this or any past one. Yet how brashly we state our tastes: not a simple "My dear, I really don't like your mattresses" (which can hardly be challenged), but "Everyone's in foam rubber now." That really proves nothing, as "everyone was in" soft innerspring mattresses a while ago; now we are remedying them with bed boards. In another direction, people say, "Our church has a pure Bach organ—we ripped out everything modern," as though no pleasant noises had been devised since the eighteenth century.

To free ourselves from being beholden to the past or present we need to sit loose to any period. This does not mean cynical detachment from all things. To save the possibility of genuine enthusiasms and at the same time to free ourselves from narrow captivities to old or new, we need to cultivate the *art of being conservative*. This may seem a plea to settle, always, for the old; but this meaning would confine unduly this very useful word "Conservative."

To be conservative means to lay hold of, and make part of one's life, things worth conserving, and this includes things in the current milieu no less than things which are dated. "Conservative" immediately implies *discrimination*. And discrimination implies a basis of judgment. A yardstick is apart from the things to be measured. So one's basis of judgment is apart from the age to be judged. "Everybody's doing it" means nothing. Nor will a calendar help:

"The later the better" unconsciously assumes the fallacy of inevitable progress—a fallacy which the atom bomb should have destroyed. Nor can a norm be found in a nostalgic dwelling upon some supposed ideal society. A man wrote a book a few years ago called *The Thirteenth—the Greatest of the Centuries.*

No, the norm has to be apart from the things to be measured. Such a norm arises from a person's whole perspective on life. This perspective may operate consciously or unconsciously. It is the basis of anyone's priority-scale of values. For example, if in one's perspective man is merely a transient phenomenon of nature, things will be rated differently than if he is viewed as under responsibility to God and as having an eternal destiny. What a man really believes (not merely what he professes to believe) determines what he values; and what he values determines the choices he makes.

An inadequate perspective leaves people time- and place-bound. But because man is capable of transcending his own, and any, time, and of bringing criticism or endorsement to bear upon them, he is capable of being conservative—capable of sorting out what is good, better, and best, what is bad, worse, or worst. It is really this possibility that makes man, man. If we mean to save the right things and discard the wrong things, we would do well to give consideration to our value patterns, to be sure that we are not misled by unconscious patterns, which if examined would not stand the light of day. Not everyone has the same values. But each of us has in himself, innately, a responsiveness to much higher values than we are apt to act upon if we do not give conscious attention to them.

For example, the way in which many go about the choice of a school or college. They may assure themselves of the suitability of the physical surroundings and equipment, and of the school's social standing; they may even look into its academic standing. But less often do they inquire into how adequately a sound and mature understanding of religion and ethics is communicated—a matter which will doubtless have more profound implications in the long run than the matters which they do look into. Yet if those making the choice gave conscious attention to the whole matter of values, they might well be the ones to inquire first about the school's religious influence rather than about the modernity of the gymnasium.

On all levels the art of being conservative is to have standards by which to decide what to keep and what to throw away—in this and in every period. To be a conservative in the best sense of the word means:

1. *Sit loose to the ways of this time or of any other.* This is not simply a case of judging the things of one time by those of another. Every age is under judgment.

2. *Have a conscious value-pattern.* We decide things according to our values. Our values will be higher if we submit them to examination.

3. *Discriminate between various aspects of the same thing, program, or custom.* For one purpose, or in comparison with one alternative, a thing should be conserved: for another purpose or in comparison with another alternative, the same thing should be discarded.

4. *Within your value-pattern, follow your taste, not what others say or what labels are used.* Not all old masters are good, not all modern art is good. Nor is all of either bad.

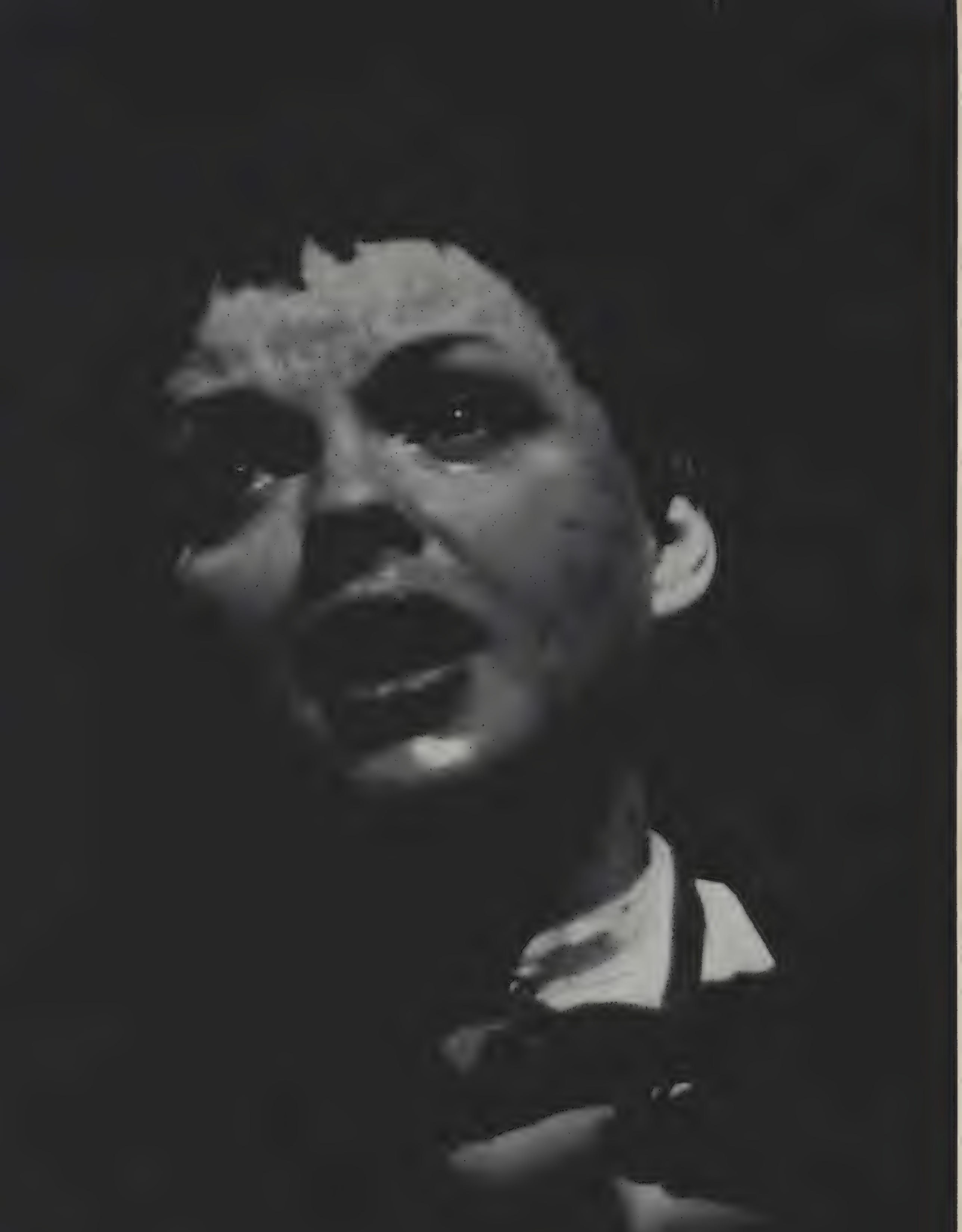
5. *Have your taste informed by a wide vicarious experience as well as personal appreciation.* A knowledge of the ways and attitudes of many periods in our culture gives a better purchase on a question.

6. *In case of doubt, generally follow the old way.* When the points in favour of the new do not clearly outbalance those for the old, choose the latter.

Now I know that this last point will be challenged more vigorously than any other. Yet, as we have seen, there is a very firm basis for it in terms of inner security. In our changes we should move like a caterpillar—part of which is stationary in every advance—not like the toad. Otherwise deep anxiety results. In the light of this psychological fact it is good that many churches are now taking more seriously the old way of doing things, the traditional Church year, hallowed symbols and liturgies to help convey a sense of continuity. The continuity of even physical surroundings is important in personal security. Recently a friend gave as a reason for not taking an attractive position in another part of the country: "I want my boy to grow up in sight of one tree." Conservative? Yes; and good.

All this points to what implicitly lies beneath all conserving—the faith that there is meaning to the universe, that some experiences and some realities are intrinsically worth conserving—always have been and always will be. This is to assume that the universe has been ordered prior to man's discerning of its order. This is to assume God. More than that, it assumes a particular kind of God—One to whom human fulfilment is important, and who invites man freely to participate in His creative enterprise—namely, reducing chaos to order. It is this grand assumption that gives a basis for belief in the continuity of values, that gives real worth to anything. Now this is actually the working hypothesis of many who would be the first to protest that they are not religious. (Yet I am sure God does not begrudge them this dark reliance on Him.) But obviously an even firmer basis for the right kind of conserving is afforded those who are *conscious* that their lives are grounded in such a One, who created—and ever creates—an orderly world in which there is a reliable structure of values.

Conservative and Radical are usually opposed as antitheses. But not so: radical literally means "to the roots"; the conservative who knows the real basis of his conserving is the true radical.



THE JUDY GARLAND PHENOMENON

BY ALLENE TALMEY

JUDY GARLAND is a phenomenon of this winter's show business. From the night of October 16 when she came on the stage of New York's old-time vaudeville house, the Palace Theatre, to sing and dance for an emotional hour and a quarter to an audience that blazed, like the crown jewels, with the Kohinoors of the entertainment world, she has been cheered by practically all the magazines, every Sunday supplement, and at the luncheon given at the Hotel Astor by the various backstage A. F. of L. unions as the intrepid, lonely rescuer of vaudeville. She gets out there and gives.

To audiences accustomed to radio, television, and band singers, many of whom sing love songs as though they were a list of A&P week-end specials, Miss Garland is a revelation. She is cosy with audiences. When, by a miracle of mismanagement she first appears in a tight red velvet dress that seems to squeeze her like an accordion, she confides that it was difficult to put on, and that she knows she is "about ninety pounds too fat"; finally, after a couple of songs, she tells everyone that her red velvet shoes hurt. Sometimes they are kicked off, and in her stocking feet, she takes hold of the microphone and gives the next five songs the vocal rabbit punch. That goes right to the hearts of her audiences.

So sure is Judy Garland of her technique that from then on the Palace stage is like a nursery to her, a place where she is sure, secure, and happy. The paradox of that lies in the listeners' knowledge of the sad gossip of her unhappiness, of her divorces, her hospital treatments, her fights and reconciliations with Metro-Goldwyn-Mayer.

Keyed up—riding a rushing current of overflowing, undammed, spilling talent for entertainment—she floods her public, used to getting about a dollar's worth of fun for a three-dollar ticket. Ever since she was twelve, she has worked hard. (Movie beauties sent on tour by their film companies can hold attention on stage, usually for about five minutes, but only a virtuoso, with technique tattooed indelibly, can keep people quiet for more than an hour.) By the time that Miss Garland has appeared, after the red dress episode, in Homburg and dinner jacket and black silk tights, which show off her exquisite legs, in the enormous baggy tramp costume from *Easter Parade*, there is no doubt left that she belongs to the wonderful, extravagant, brilliant world of entertaining. Like Jimmy Durante and Al Jolson in the twenties, when they kept singing for hours, like Martin and Lewis who pour out their roughhouse inexhaustibly now on night-club floors, Judy Garland loves to stay on stage, singing to a public which adores her. Never before has the old Palace had such an entertainer, held over for ten weeks and maybe more, with no one in sight to follow, with her stamina, her virtuosity, and her wet-eyed delight in the noble profession of entertainment.

ERNST HAAS



DOISNEAU: GREAT FRENCH PHOTOGRAPHER, NOW AT THE MUSEUM OF MODERN ART



DOISNEAU

In this New York exhibition, *Five French Photographers* (through February 24), Vogue's Robert Doisneau has these two unforgettable photographs. After World War II ended, releasing Doisneau from his *Résistance* life, he began his great period, later published his book, *La Banlieue de Paris*, with photographs of the Parisian countryside and its people. His Paris concierge (above)—one of those dragon women, part janitor, part eye-of-the-police—and the lonely street scene (opposite) are superb examples of his simplicity, his delight in the spontaneous, and his care to touch his work with beauty, understanding, and humour void of malice.

LEONARDO DA VINCI CELEBRATION

The most gifted man who ever lived, Leonardo da Vinci was as richly endowed as a great modern university. To celebrate those gifts there will be pageants, balls, and superb exhibitions this year in the United States, France, and Italy, marking the 500th anniversary of his birth. In the 1560's, Giorgio Vasari, in his *Lives of the Painters,* wrote: "His gifts were such that his celebrity was world wide, not only in his own day, but even more after his death and so will continue until the end of time." In one way or another there will be attempts to show the facets of this protean man (1452-1517), one of the greatest painters of all time, a draughtsman whose anatomical sketches can still be studied by medical students, a philosopher, sculptor, botanist, musician who sang divinely; an astronomer who wrote, "The sun does not move," years before Galileo; a writer whose treatise on painting is as valid as ever; an inventor of some thirty-eight mechanical projects, including a parachute, aerial bombs, and a helicopter. He devised remarkable court entertainments, including a pageant with an artificial wolf spilling lilies. He invented the first revolving stage for a play, *Paradisio,* which so overwhelmed an eye-witness at the court of the Duke of Milan that he noted: "The Paradise is made like half an egg, which on the inside is all gilt . . . so great is the splendour of this marvellous decoration that one first believes one is seeing the real paradise." At that time, Leonardo acted as "master of decoration and entertainment . . . because art had first to be a thing of pleasure," wrote Kate Steinitz, head of the unique Belt Library of Vinciana. (In addition, Leonardo was the first to advise artists to work in studios with north light.) Restlessly trying out innumerable theories, he was the first to use red and black chalks for such works as the exquisite Madonna, reproduced exactly to size, on the opposite page. This he drew a few years before his death as a study for his last and, to many, his greatest Madonna painting, "The Virgin and Child with Saint Anne," now in the Louvre. It is one of the five Leonardo da Vinci drawings (and there are no paintings at all) in this country; its owner, The Metropolitan Museum of Art, purchased it for $22,400 last spring—a sketch for a masterpiece by the man whom Benvenuto Cellini called "a veritable angel incarnate."



A LEONARDO DA VINCI DRAWING FOR "THE VIRGIN AND CHILD WITH SAINT ANNE."



HORST

THE DRESS WITH THE BEAUTIFUL BUILD



COFFIN

Watch closely from now until page 127. Here's what's happened to the resort dress, here's what will happen, we hope, to the dress of summer 1952—namely, *dressmaking*. Though designed for the sunny life, there's not a fashion here that's going native. Every dress is built as beautifully as your best winter woollen, worked over, bothered about, polished to perfection—and as far removed from the dirndl as New York is from Salzburg. In them a woman looks turned out, not pieced together; has the assurance of a dress she needn't "carry off"; cuts a better figure (where her own fails, the careful contours of the dress—often it's lined—take over). *Above:* The kind of dress that could be brocade, its build is so beautiful; what it is is pale grey denim, designed for cocktails-through-dinner in the South and for the same activities up North when summer arrives here. In Cone denim, with white organdie cuffs and a belt of lemon calfskin, the full skirt fortified with net, about $135. By Jane Derby. At Bonwit Teller; I. Magnin. *Facing page:* Beautiful news because of its beautiful construction, its blondness, its blending of fabrics—a dress of slubbed Italian silk, with a satin closing. About $90. By Harvey Berin. Henri Bendel; Himelhoch; Neiman-Marcus. The right moment for all this: late on a southern afternoon. The best complements: striped hair; coral (here, Bendel's "Coral Day" lipstick; jewellery by Miriam Haskell); and mink in the pale Palomino shade (recently introduced by Neiman-Marcus).







Above: Black and white silk organdie, with black buttons stopping just short of the hem. The belt—a thin line of black patent leather; the cowboy scarf—silk chiffon and perfectly enormous. A Maurice Rentner dress. $235. At Bonwit Teller; Sakowitz. *Above, right:* Chalk-blue linen with pearl poker-chip buttons. The tabs at the neck give the effect of a bolero; the skirt, stiffly lined and flanged down each side, has an apron look. By Harvey Berin in Irish linen. $70. Rosette Pennington; The Dayton Co. *Directly left:* Toast brown linen, with a princesse line, and a *lei* of jewelled soutache. By Hannah Troy in fabric that's been Tebilized for crease resistance. $90. At Best's. *Directly right:* White piqué with every line, every stitch, every detail, detail perfect—a little work of art, in fact. By Traina-Norell. $195. Lord & Taylor; The Blum Store; Filene's. *Opposite, top:* Blond linen, beautifully built—the bosom high, buttoned like a spencer; the waist long, lissom, and darted. By Trigère in Moygashel fabric. $125. At Lord & Taylor. *Everything:* set in a house with a beautiful build—it's Mrs. Edwin Hilson's, in Greenwich. COFFIN





FRANCES MCLAUGHLIN





A DRESS WITH A BEAUTIFUL BUILD: THE BABY DRESS

Every fashion has its adjective. Some are bold, some are soft, some are gay—and sometimes there's one that can only be described as delectable. That's the baby dress, the most unabashedly pretty thing to happen to a woman's wardrobe in a long while. Confected of ruffles, ribbons, and starchy, snowy fabric, it's exactly what a princess might wear to her christening—extended (for southern winters, northern summers) to grown-up size. *Above:* The baby dress as a short dinner dress in white Swiss organdie with many tiny lace ruffles fluttering down the front and around the sleeves, a blue faille corselet, and a cotton mull petticoat. By Jane Derby in Stoffel fabric. At De Pinna; I. Magnin. *Facing page:* The baby dress as a long dress—white Swiss organdie sashed with pale blue satin, with its own crinoline and a mess jacket of bright pink wool. By Traina-Norell in Stoffel organdie and British Woollen. Bonwit Teller; Wanamaker's, Phila.; I. Magnin.





COFFIN



Above, left: A dress for little dinners (and, conversely, for a dress-up lunch), in wild-rose linen, the pockets and the shawl embroidered with white Angora polka dots. By Martini, in linen Tebilized for crease resistance. $60. Jay Thorpe; Strawbridge & Clothier; Wm. H. Block. *Above, right:* A strapless short evening dress of white linen, the bodice and the flounced skirt banded with white lace over citron ribbon. By Harvey Berin, $110. De Pinna; Neiman-Marcus. *Left:* White silk chiffon, the halter shirred and embroidered with blue flowers. By Jo Copeland. $235. Bonwit Teller; Bonwit Teller, Philadelphia. *Facing page:* The lace evening dress, obviously a 1952 piece of work—its skirt a stiff circle, its jacket a spencer tied over a strapless décolletage. Mrs. Antony Hunt, the wife of the editor of British *House & Garden*, poses. By Larry Aldrich, in imported white lace and aquamarine *peau de soie*, about $155. The dress, and the rhinestone earrings by Bogoff, at Bonwit Teller. Dress only: Gimbels, Philadelphia; Frost Bros.





Left: This is the city coat— the fair-haired favourite. The new white coat, best worn in town with a dark colour (axiom) beneath. This is the cut that, we say, will take the town before the seasons change: the bathrobe coat, full as, soft as, casual as, here in Lesur mohair. The four-season suit in teal blue, of the new slubbed Italian silk Shantung. Both by Ben Zuckerman, from Henri Bendel; Garfinckel's; Sakowitz. *Right:* The pale pink poodle coat, to wrap up any dress South, now. Two months from now, to cash in on the value of a light coat for a city spring, worn over: our first choice (see pages 144 to 147) Bénédictine. By Swansdown of Anglo wool, $80. The dress of pleated silk Shantung, by Mollie Parnis, about $90. Both at Altman; Hutzler's; The Dayton Co. Gloves by Superb; silver jewellery by Miriam Haskell; both, Saks Fifth. Lipstick, "Pretty Pink"; Prince Matchabelli.

THE WHITE TOWN COAT

THE PINK COAT SOUTH

HORST





1952 STOPPER—THE LEATHER COAT IN TOWN



Every so often, a thing looks absolutely right absolutely all of a sudden—that's a stopper; that's the leather coat this year. Suddenly we love the look of it in the city, its easy confidence, its elegant practicality (what is leather anyway, but fur without the fuzz?), the bright figure it cuts (and it should be bright) in the midst of all the sombre midwinter traffic. It's not for every woman, the leather town coat—but for the right woman, the one whose style is completely American, it couldn't be righter.

This page: The white leather stopper—a wonderful sight over a slim skirt of banker's grey or Bénédictine wool. $35. Bloomingdale's. Hat, of white straw cloth, pitched at the snappiest possible angle, by Mr. John. *Facing page: Leather blue, leather stopper*—to wear over black, or fir green; with jewels. $45. Coat, and Monet pin, at Best's. "Singing Copper" lipstick and Fluid Cloud-silk in "Tea Tan #1"—both, Chen Yu. *Both pages:* Leathermodes coats, in capeskin. Besides the stores mentioned above, they're also at Wanamaker's, Phila.; Neiman-Marcus.

NORMAN PARKINSON





The oldest and simplest system of insulation in the world—
the burnoose—photographed by Vogue's photographer, Irving Penn,
on a trip to Morocco. Because the burnoose is such handsome proof
against both heat and cold, because it could be worn
in almost any country over a bathing suit,
an evening dress, even over ski clothes, it has been translated
by Jean Dessès, in a water-repellent blend
of Celanese acetate and wool in a remarkable colour, a piercing sky-blue.

MOROCCAN HANDBOOK

"To touch the past with one's hands is realized only in dreams; and in Morocco the dream-feeling envelops one at every step.... Overripeness is indeed the characteristic of this rich and stagnant civilization. Buildings, people, customs, seem all about to crumble and fall of their own weight: the present is a perpetually prolonged past." So Edith Wharton wrote in *In Morocco*. Here is a quick guide to six Moroccan cities.

GENERAL: The season begins in October, ending in June, when the heat becomes oppressive. March to mid-May is the time to see Morocco's famed wild flowers, the deep-piled fields of colour. Ports of arrival are two famous Moroccan cities: Tangier (just thirty minutes by air from Gibraltar) or Casablanca.
For Tangier: Take Air France from Paris; Air Portuguese from Lisbon; or from Gibraltar, two-motor British planes seating only six people, but making four trips every day, except Sunday. Boats daily, except Sunday, to Tangier from Algeciras, Spain—three-hour crossing. *For Casablanca:* Take Air Portuguese or Air France from Paris or Toulouse; or perhaps a small boat from Bordeaux. No visa required for U. S. citizens. Letters of introduction to local dignitaries usually result in invitations—to be accepted with alacrity. Morocco is a hospitable country but remember that good taste forbids foreigners entering a mosque.

WHAT TO WEAR: As in Mexico City and California, the hot sun is deceptive and warm woollens are good for early morning, late afternoon and evening. Hats rarely worn, dark glasses a necessity.

WHAT TO EAT: Couscous, the native dish, of coarse meal mixed with lamb, most often eaten in one's fingers; there are two versions, the sweet and the salted *(Continued on page 159)*



BIG DIPPER, "the idle scholar,
prone on his bedding, curled into a comfortable ball.
His early motto, 'Why gallop when it isn't important?'
Now, 'Why stand up when
there is room to lie down?' "

BIG DIPPER

England's top two-year-old in 1950, expected to make his American début in the Santa Anita Maturity next month.

BY J. F. C. BRYCE

EDITOR'S NOTE: J. F. C. BRYCE, *a tall Englishman, now vice-chairman of the North American Newspaper Alliance, Inc., is married to the former Josephine Hartford, who owns Mill River Stable. (Its star is Big Dipper.) A niece of John A. Hartford and George L. Hartford, founders of the Great Atlantic and Pacific Tea Company, Mrs. Bryce is the daughter of the late Edward Hartford, famous as the maker of the Hartford shock absorber.*



"The big lop-eared chestnut."

Two millions of men and women in England—where not to be interested in racing is almost an eccentricity—the words "Big Dipper" do not mean a constellation. They mean only one thing: a big lop-eared chestnut horse on which virtually nobody, except the bookmakers, ever lost money.

In 1950, as a two-year-old, Big Dipper won the Norfolk Stakes, the July Stakes, and the Middle Park Stakes at Newmarket; the Coventry Stakes at Ascot; the Champagne Stakes at Doncaster. He was beaten once, in his maiden race.

Three years ago, my American wife, yielding to an old longing to see her red and orange colours flying across the deep English turf, bought two yearling colts at the Newmarket sales. She wanted to give them American names. Thus the son of Kingsway, out of Kittyhawk, became North Carolina. The second colt, a sleepy young horse from Ireland, by Signal Light, out of Huntress, was christened Big Dipper.

In his work, in his training, Big Dipper acts like the laziest schoolboy in the class; his object in life, to get by with the minimum effort. Neither his trainer nor anyone else could possibly know how bright the idle scholar would appear when those horse examinations, the races, came along.

He started first in a crowded two-year-old maiden race at Newmarket in May of 1950. In a typical scramble of twenty-six untried two-year-olds, he ambled good-naturedly along to come in an unhurried fourth, thus giving to three undistinguished young horses an honour still unique in the world. They beat Big Dipper.

In a country where it is perfectly legal to bet, where everyone from Nanny to the Prime Minister does so from time to time, to be associated in any way with a popular-favourite horse is the biggest thrill in the world. If your sister's first husband had a cousin who lived in the village where the stable lad that "does" the Derby favourite was born, you are something of a celebrity. If you are part owner of the champion two-year-old of Europe, your head gets turned with bewildering rapidity.

All through that summer and autumn of 1950 as Big Dipper won his races with an offhand ease which must have been particularly irritating to his opponents, we were congratulated, interrogated, advised, or just gazed at, by everybody we saw. If we shopped in Reading, or asked a policeman the way in Warwickshire, the same old questions were invariably fired at us.

At Royal Ascot in the Coventry Stakes, Big Dipper met Grey Sovereign, winner of three straight races and the hot favourite. Big Dipper's trainer, Captain Boyd-Rochfort, a celebrated trainer and the King's trainer, was nervous before the race. "This Grey Sovereign is a good colt," he said, "he will take a lot of beating. I only know that the Dipper will have to try much harder than he does in his work at home to win this race." Big Dipper did not seem to be trying very hard, halfway through the race. We watched him through our trembling field-glasses. Nine splashes of colour galloped shoulder to shoulder down the broad green straightaway, like a solid rank of soldiers on parade, and further back, seeming quite unconcerned about his position, galloped a solitary dot of golden chestnut surmounted by orange and red.

Big Dipper never tried to get through the line. Instead, about a furlong from home, he started to race. He raced right round them, halfway across the track, and half way back, thundering under the wire clear lengths ahead of the field.

Big Dipper seemed listless and off his feed for a day or two before the July Stakes at Newmarket. Boyd-Rochfort only decided to run him after the veterinarian found nothing specifically wrong. The Aga Khan's best two-year-old, the bay colt Bakshishi, had been saved for this important race, and his stable felt confident that this would start him on a classic career. He ran gallantly too, fighting every stride of the way up the long *(Continued on page 167)*

LIVES OF CUERNAVACA

BY MAB WILSON



The Street; a rough dusty thoroughfare—
but chiefly, a way of life.

Cuernavaca is a sun-washed cathedral town in the state of Morelos, Mexico. It is at the same time fashionable, unfashionable, rich, poor, dull, lively, dreamy, commercial, beautiful, not beautiful (but never ugly) depending . . . for there are as many Cuernavacas as there are reasons for going there—each with its own population, its own core of interest, daily schedule, reason for being there, and passionate conviction that it is the real Cuernavaca. It's very much an eye-of-the-beholder place.

But somehow, though Cuernavaca is a small town, the various "lives" move freely and independently, without jostling one another, even though they share the same small central core; the same town square, the same cathedral, same silver shop, *rebozo* man, *bistro*, market, wine shop.

Take The Street for instance. That's one Cuernavaca life—and perhaps the most independent one. The Street isn't just a thoroughfare between houses. It's a state of mind. A concept. People who live in The Street (which in reality could be any of four or five streets) have their own Cuernavaca, and share, jointly, the same paradox.

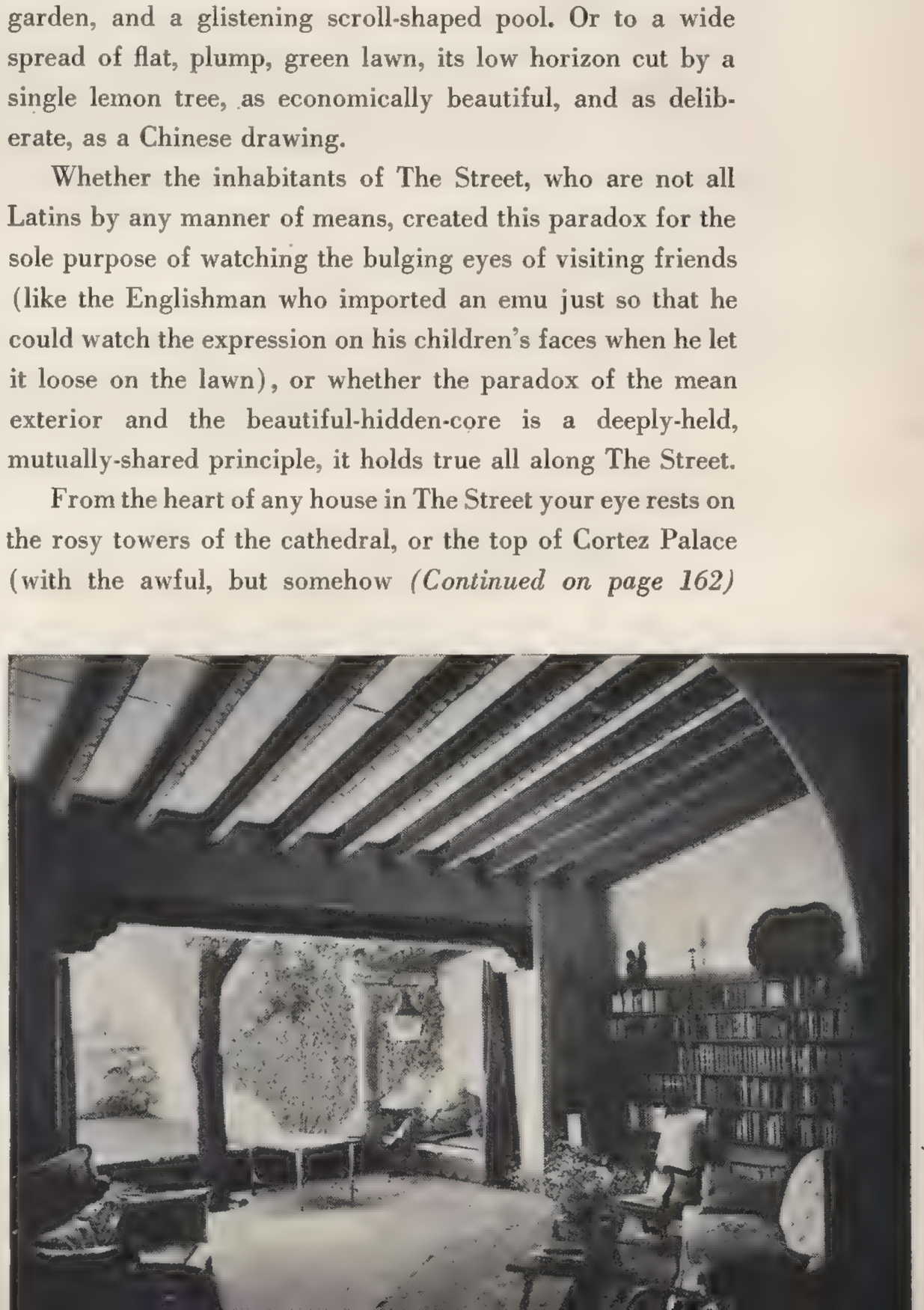
The Street, whichever one it is, is a perilous, pitted, mud-and-gravel road. A hazard to car springs, and high-heeled ankles. In the dry season it looks more like a dry river bed than anything else, and in the rainy season it looks more like a wet river bed than anything else, until noon anyhow (for it rains only at night), after which it is back looking like a dried river bed again. The houses, in a blank row, are low, bare, insignificant, the doors battered, windows scarce and without glass. The dust rises in shimmering gold showers under the odd heel-toe gait of the barefooted women, under the nervous paws of gaunt ribby dogs, who combine a run with a cower, under the splayed toes of black-thatched children (whose teeth, however, look as if they had been Cloroxed and freshly starched). A drunk slumps and slumbers against a wall; a cripple crouches at the corner of The Street. A big Cadillac, looking very out of place, lurches down The Street in low, raising a whole atmosphere of golden dust. The sun makes disconcertingly blue-black shadows—you'd expect them to be sepia—so deep and so solid, that in the late afternoon they look like flying buttresses supporting the house walls.

But it's an old gambit—this mischief of deluding you by a bleak, or sordid, or insignificant exterior—the better to poleaxe you with beauty once inside. On The Street, it seems less like an established principle of Latin architecture than a tease.

Pull the bell chain on any one of the dingy doors (to ask some workman to help you haul your car out of the ditch) and you'll be startled. Your preconceptions, formed on the rough sprawling street, will be knocked in the eye. You'll enter, stooping most likely, into another world. Perhaps to an enormous vista of wildly blue sky, seen through a long rosy colonnade. Or to a dark precipitous flight of timeworn, fern-banked stone steps, that tunnel right up, one hundred feet or more, through the old city wall, to a pruned and manicured garden, and a glistening scroll-shaped pool. Or to a wide spread of flat, plump, green lawn, its low horizon cut by a single lemon tree, as economically beautiful, and as deliberate, as a Chinese drawing.

Whether the inhabitants of The Street, who are not all Latins by any manner of means, created this paradox for the sole purpose of watching the bulging eyes of visiting friends (like the Englishman who imported an emu just so that he could watch the expression on his children's faces when he let it loose on the lawn), or whether the paradox of the mean exterior and the beautiful-hidden-core is a deeply-held, mutually-shared principle, it holds true all along The Street.

From the heart of any house in The Street your eye rests on the rosy towers of the cathedral, or the top of Cortez Palace (with the awful, but somehow *(Continued on page 162)*

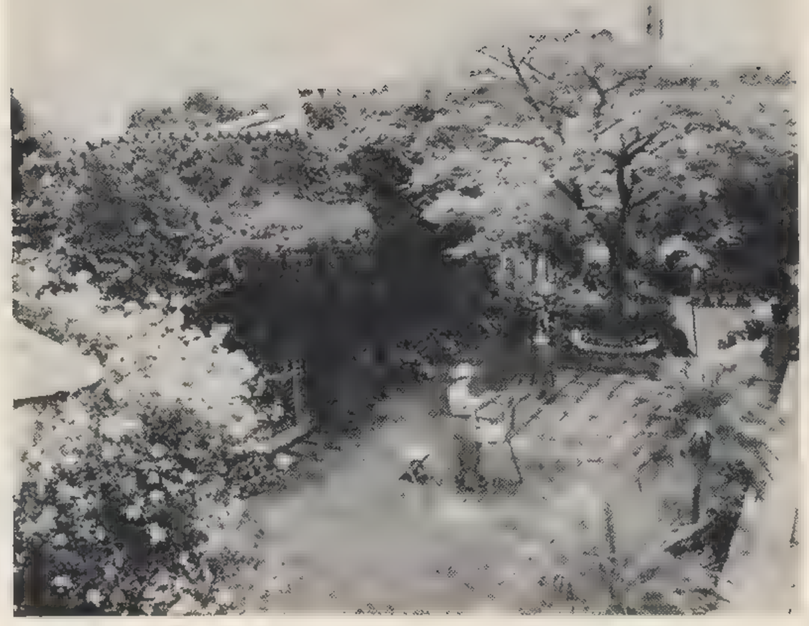


Señor Eduardo Bolio Rendon in his
wide-open living-room-library.





Above: Mrs. Tarbox Jessup in the long, rosy colonnade of her house.
Left: A sun-swiped view of Mme. Texeidor's Pension.



Upper patio of Mr. Cameron McPherson's house.

JUAN GUZMAN

Above: Up through the old city wall to the pool-of-a-patio of Mr. Everett Sholes's house.



Above: The open loggia (that looks to the mountains) in the house of Don Enrique Corcuera.
Below: Sun (or moon) drenched dining-area at the house of Viscount de la Alborada y de Villarrubio.



TEMPORARY HAIR TINTS CONTEMPORARY FASHION

You may like the colour of your hair, just as it grows. You may never weary of it, just as it is. But that would make you very unusual; maybe even unique. For women just aren't that static, and now they don't even have to pretend they are. So many of the women you notice for their prettiness—in the restaurants, the theatres, at parties—are not wearing the natural colour of their hair, but a colour they bought. They bought millions and millions of dollars of changeling hair shades, in the past year. And much of this fortune was spent for the inexpensive temporary colour rinses.

And the nice part about it is this: no one's trying to kid anybody. A woman will wear a colour on her hair as casually and as temporarily as a hat. And change it *as* casually, for one *as* temporary. For today she can rinse a colour in, and wash it out, with no more permanent commitment than it would be to fluff on, and cream off, a new shade of face powder. If you're blond, or your hair is grey, you will find that these water-colours will shade your hair to almost any true colour you like. If your hair is darker, or black, the rinse can throw a cast of colour, or can add a shadow of colour, but will not completely change the original. If you want to have a full coloratura range, and a natural darkness gets in the way—the hair can be bleached a wash-proof, durable, basic blond, and the colour rinsed in at a whim's notice.

The colour rinse has a life-span between one shampoo and the next. But the hairdressers are working to make hair-colouring even shorter-lived, even more pleasantly superficial. Now, in many hair-dressing salons, you can have a dry colour sprayed over your just-set coiffure, or over a part of it. And this, the consistency of powder, can be simply brushed away when you tire of it. This fragile veil of colour will soon be sold in the shops, and the colours will be—all pure hair fantasy: pale green, lilac, bright pink, and azure blue —except for a silver, a gold.

Temporary tints, *opposite.* This is only one pretty girl—photographed on three consecutive days.

Each day she had a new colour rinsed into her hair, an old colour washed away. And never did make up her mind which she liked best:

"Blonde Venus," "Red Hellion," or "Dark Amber."

All Color Tint Rinses, by Helena Rubinstein.

The puff cut, a new short and softly-cushioned coiffure, to brush up in front, to brush wide at the sides.

Designed by Michel of Helena Rubinstein.

Topaz and gold bracelets (as unreal as her hair colours), by Karu; white capeskin gloves, by Bacmo; at Saks Fifth.



HERBERT MATTER

VOGUE, JANUARY, 1952



1

2



3



TRIP TO THE SUN: PLANS ALL DRAWN



4



5

The whole thing's arranged—this is a round-trip wardrobe for day. A suit to wear travelling south, four costumes to wear while there, and a coat, one willowy blond coat, to wear with everything on both pages and to bring you back (from Morocco? Santa Barbara?) straight into spring.

1. Seen boarding a plane for where the bright sunlight is, a suit of British Woollen, multicolour plaid over beige tweed. $135.

2. A linen dress that seems like a suit, the sort of suit you'd see at lunch in Santa Barbara. Bianchini linen with a print that's a paint-daub. $99.

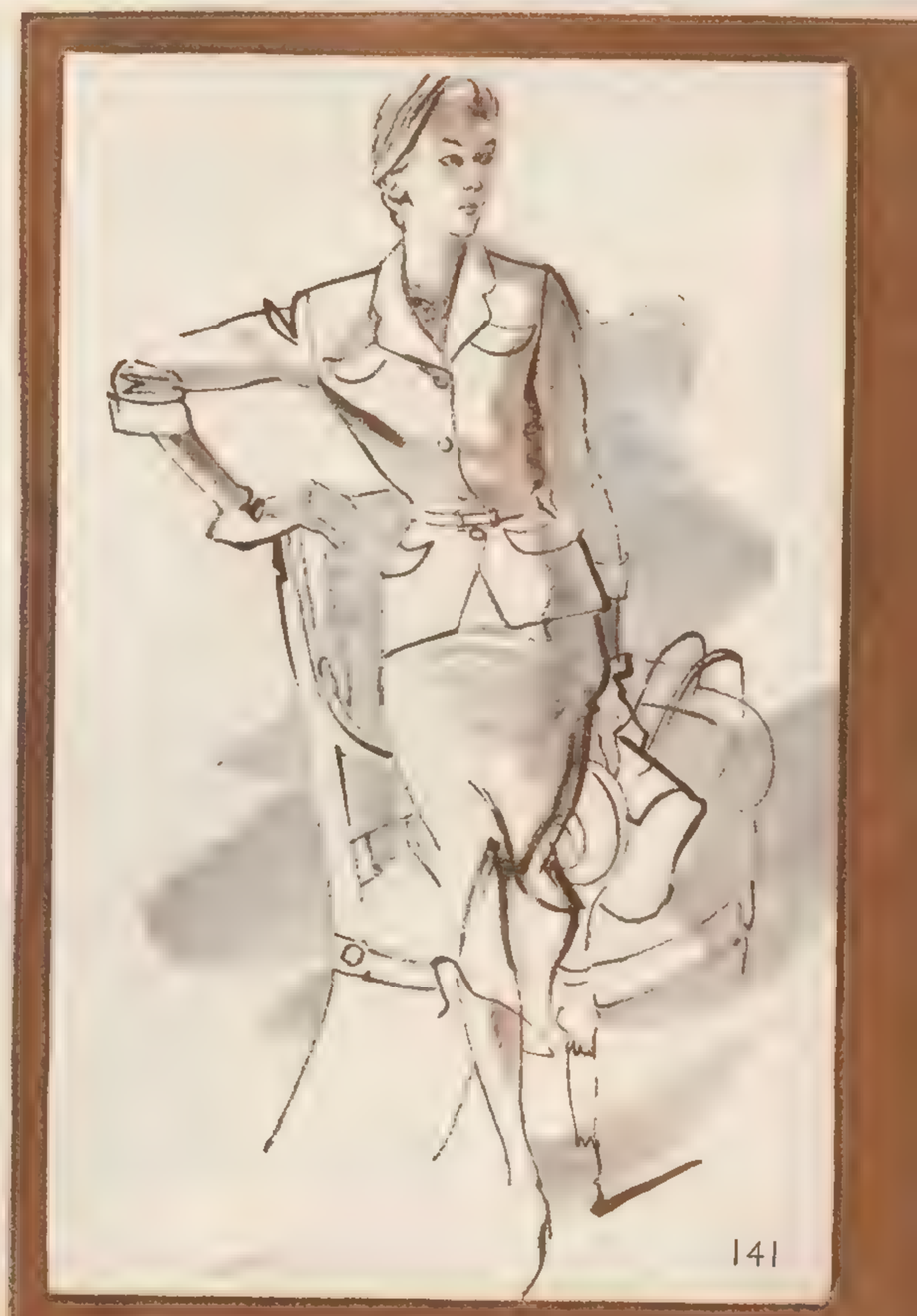
3. Completed separates, separates cut together to be put together; the skirt, blond Moygashel Irish linen, $30, topped with a flame red silk Shantung shirt, $23, and worn (for watching the golf) with a hat.

4. For everything on these two pages, one coat. Creamy beige Forstmann fleece, a wonderful thing before, during, or after a sun tan, $135.

5. For a trip to the sun via, let's say, the Caribbean, a morning-on-shipboard dress of Moygashel linen, beige-checked beige, $90.

6. A suit of silk Shantung, the most polished blond possible. A suit to wear to weddings, lunches, at the resorts. $90.

Everything here, designed by Davidow. All prices approximate. Bonwit Teller; Hutzler's; Hudson's; I. Magnin; shops listed on page 163.



6



NEW IN NYLON:

THE CRINOLINE, THE PRINT DRESS



4



3

1. The crinoline perfected—and it's nylon. It washes, dries as fast as a pair of stockings, comes out of the process as firmly-shaped as it was when it went in. By Anne Fogarty, for Gracette, $13. From Lord & Taylor; Jordan Marsh.
2. An organdie print—and it's nylon. First printed nylon we've seen making a whole dress. Blue dots spaced on white. Gibson girl sleeves, a navy-blue velvet belt. A dress for the last half of a Southern day. By Henry Rosenfeld, $23. From Lord & Taylor.
3. A coin-dotted sheath—and it's nylon. For dancing South; beneath a faille coat in April; as a near-uniform in July. Permanently pleated, pale green and grey on white with a green velvet belt, $23. By Henry Rosenfeld. At Peck & Peck; J. W. Robinson.
4. Striped organdie dancing dress—and it's nylon. Black and white; with a black belt. $23. By Henry Rosenfeld; at Peck & Peck; Thalhimers.

HORST



NEW NAME IN COLOUR: BÉNÉDICTINE



To add to your fashion vocabulary: Bénédictine, name for the warm new colour uncorked in the midseason collections. Hold a glass of the liqueur to the light and you'll see how many shades the name includes—sometimes pale as amber, sometimes approaching oak.

Opposite page: Seen in silk twill, the new colour, Bénédictine; a suit with several new Dior characteristics—a trained simplicity, a belted waist, a nearly nonexistent collar. By Christian Dior—New York, in Bianchini fabric, $270. Suit and Dior hat, both at Saks Fifth. Suit only: Jordan Marsh; Holt, Renfrew of Canada.

Above, left: Half a coat, in Bénédictine wool—a marvellous midseason costume, given a grey (or blond) skirt. By Glenhunt in Juilliard fabric, $90. Saks Fifth; Bonwit Teller, Phila.

Above, right: A fined-down dress in sheer Bénédictine wool—for now, under blond furs; for later, as it stands. A Sophie Original in Forstmann wool, about $195. Saks Fifth; Frost Bros.

Everything: at its best set off by lipstick and nail polish in Dorothy Gray's "Nut Brown Red."



More in praise of Bénédictine, the new brandy-spice-and-sugar colour:
the striking mixtures it makes with white, oyster, black, brown, blond;
how right it is—most hours in the day, most places in the world, every month in the calendar.

Above, left: A three-season suit (South, late spring, summer) in Bénédictine linen,
the jacket a cardigan with a scarf of Roman-striped silk,
the slim skirt eased in back by an inverted pleat.
By Larry Aldrich in Moygashel Irish linen, $70. Saks Fifth Avenue; Younkers.

Above, right: A Bénédictine wool coat—a full circle, plus sleeves,
the yoke so low it's almost the waistline. By Monte-Sano & Pruzan
in Forstmann fabric, $250. Saks Fifth; The Dayton Co.; Younkers.

Opposite page: Bénédictine at dinner—a dress of scrolled rayon taffeta faille,
the high-waisted skirt wide enough and stiff enough to act as its own crinoline. By Capri
in William Rose fabric, of Enka yarn, about $110. Saks Fifth; Woodward & Lothrop; Famous-Barr.





LANVIN-CASTILLO

VOGUE PATTERNS FROM THE PARIS COUTURE

These Paris designs come right into your sewing room by an exclusive travel route: via Vogue Patterns. Only Vogue has the right to make patterns from the collections of these couturiers and put the directions for their making on paper. So here you have top fashions, to be made to order for you, by you. In your choice of colour, of fabric, of fit.

LANVIN-CASTILLO's great wingspread of taffeta is not a true bow—but a new switch on a gilet. This dress, of sharply-fitted lines, is made here from a geometric-weave woollen. It's Pattern 1165.

HEIM's stitch-trimmed collar can be buttoned up to your ears in the frosty present; or rolled down as a shawl in the balmy future. The skirt is back-flared. Fabric ideas: flannel, serge, silk. Pattern 1163.

PAQUIN buttons a jacket to a fine nip, and then generously tosses out a jutting collar, a full skirt. The original: of navy-blue, diamond-weave worsted. Could be: flannel or bengaline. Pattern 1167.

DESSÈS makes a skirt that's all flare and flurry in the façade; that shows its strict-straight underskirt at the back. The original is wool faille—but stiff silk might be a good might. It's Pattern 1166.



JACQUES HEIM



PAQUIN



DESSÈS



SCHIAPARELLI



JACQUES FATH



PATOU

PHOTOGRAPHS BY NEPO
DRAWINGS BY DAVID



GRIFFE

SCHIAPARELLI'S way with a suit is usually a lean and fitted way. She makes this of a black wool, buttons the jacket over a blouse of black and yellow striped satin. For spring, try faille. Pattern 1162. FATH uses jersey for a dress with the cut of a coat; gives it a coat's definiteness of line, by stiffening the wide skirt with a lining of lacquered net. Other fabrics: faille, bengaline. Pattern 1168. PATOU might fool you with this one. It looks like a suit, is actually a one-piece dress—the panelled skirt is seamed to the waist under the stiffened peplum. The original: of worsted crêpe. Pattern 1169. GRIFFE's pretty lappings of brocade make a neckline that's all compliments, and a stand-stiff skirt. A cocktail-and-on dress that might also be made of jersey or silk print, over crinolines. Pattern 1164. *For back views and sizes, see page 73.*



Coming in by way of Japan—ideas marked for our own resorts, ideas picked up and worked out by designer Carolyn Schnurer, who went to Japan via London-Cairo-Bangkok-Tokyo on the B.O.A.C. run. Everything Mrs. Schnurer has made is a delicate, papery white. Everything goes back to something: the flutings of a lantern, the line of a parasol, of a fan. And to show how great minds seem to run in the same . . . et cetera: Japanese motifs appeared also in the Paris midseason collections.

Right: For dinner, at the earliest—a dress with a bodice cut and folded like a kimono; a skirt shirred like a Japanese lantern. The waist seems delicate, prettily enamelled—because of a patent-leather belt. Dress, about $50. With it, the new shoe to put with white—a sandal a shade deeper than a sun tan. By Evins at I. Miller. "San Tan" stockings, Peck & Peck.

Opposite page: For the beach, the fan coat. Just thigh length, and pleated all over, the pleats falling in the most becoming way. About $30. (The hat, in straw, is Betmar's view of a Japanese hat—news for beaches here. $7.) *Both costumes* are of Wamsutta cotton brocade (made wrinkle-resistant and given a deep lustre by Everglaze). At Peck & Peck; Jos. Magnin.

COMING IN BY WAY OF JAPAN

RAWLINGS



NEW RESORT IDEAS—

BY WAY OF JAPAN

Right: White—for a shirt folded loosely, cut along kimono lines, made of the same cotton used for the evening dress, page 151. About $15. Shorts of quilted piqué, about $13. *Below:* Three textures of white—terry cloth, piqué, and flower-embossed piqué—used in an adaptation of the Judo coat, the ritualistic coat worn by the Japanese wrestler. For our version, Mrs. Schnurer uses ABC piqué, ties the waist with stitched piqué. About $23.



RAWLINGS

Opposite page: White—for swimming; delicate scalloping taken straight from the rim of a Japanese parasol. A *pretty* suit, a sheath, tied with a cord. Fabric, Duplan textured acetate woven by Fuller. About $23. *Everything*, both pages, by Carolyn Schnurer. Everything, Peck & Peck; Jos. Magnin.



CAPSULE TRIP, CAPSULE WARDROBE

"THURSDAY: Stayed Hammerfest, Lapland. Reindeer meat for dinner." "SUNDAY: Arrived Shepheards, Cairo." "WEDNESDAY: Nyeri, Kenya, East Africa. Saw herd of 150 wild elephants from tree-house window." These are excerpts from the notes designer Greta Plattry made on a recent Time Travel Inc. flying trip that cut across 70° of latitude in thirty-seven days, in a series of Constellations—all the latitude any travel wardrobe should be asked to span, we'd say. On these pages are some of the clothes Miss Plattry took with her and flight-tested herself; and some (designed since the trip) that she'd certainly take along next time. All make the point: who travels with a single colour plan, travels lightest. This plan is cork, plus beige, some pink, some white.

Below: A soft suit, cork coloured, of Wyner wool jersey (jersey takes care of the sitting-out problem). Jacket, $17. Crossover blouse of deep cyclamen pink, $12. Skirt with taffeta lining to match the blouse, $23. The straw cloche could be the only hat you take; by Mr. John. The handbag, by Coblentz. *Right:* The Ethiopian shirt, long-sleeved, of Bates pink cotton, $8. Worn with hunter's-length shorts (they're shorter than Bermuda shorts) of Natona nylon-and-rayon suède cloth. $13. The kerchief, By Bloch Frères. *Noted above:* Luggage for the long flight. With cases much like these, Miss Plattry managed to stay well under the 66 luggage lbs. allowed. A fifteen-inch case; a twenty-six-inch one. Both, in brown and white cross-grained canvas, by Wheary. Altman.





RUTLEDGE





Above: Evening dress for any latitude; the sweater the thermostat. The skirt is white silk organdie, with Lurex gilt thread plaid, $25. The top, $13. Pink wool sweater, $17. *Above right:* A long-sleeved white cotton twill shirt, the idea for it picked up at a troop review in Addis Ababa. It's done here in Wellington Sears herringbone cotton, $12. *Right:* For lunch and on and on, separates in two shades of beige silk taffeta Shantung. The full, useful skirt, $20. The shirt, $12.

All prices are approximate. Everything, both pages, from Altman. Clothes also from Jordan Marsh; A. Harris; Kaufmann's; and Morgan's of Canada. For more flight-tested clothes, and more shops, see page 161.



IF YOU'RE GOING THIS YEAR

...You might go by jet. Jet passenger service (B.O.A.C.) is operating between Cairo-Rome.

...You might go by plastic. Plastic railroad ties are being tried now near Cleveland, Ohio.

...You won't be alone. There was about 25% more pleasure travel in 1951 than in 1950. The all-time record, and going up.

...You might do it cheaper. The one-way-sea, one-way air packaged trip to Europe is the new handy economy size. (You might take in the French ski events that way—there's the Emile Allais Cup, to be run at Megève, January 26 and 27.)

...You might save $ $ $. For $115.17 round-trip, the *Sante Fe* provides a luxury coach trip between Chicago and Los Angeles (with foot-rests, tilting chairs, fewer passengers per square train).

...You could go on a moment's notice. Within a period of 24 hours, 42 cruises to the West Indies and South America were announced.

...You might go where people who've been everywhere are going—to Africa, Spain, or Israel.

...You might spend Easter in Seville. You might go to the Eucharistic Congress at Barcelona; the beautiful *S. S. Independence* will make the trip.

...You might be as smart as one woman we've heard about: she managed enough clothes for a four months' round-the-world air-trip in under the 88 lbs. allowed her (and she remembered everything, including her bathing cap). Her key colour was grey. Her key suit was grey flannel. Which brings us to this suit. *Right:* You might go by plane, train, jet, or taxi in the grey flannel suit seen here. Everything about it is right. Small-shouldered, close, with no extra fullness or bulkiness to encumber you. By Harry Frechtel, in Worumbo wool flannel. About $125, from Bonwit Teller; Hudson's; I. Magnin. Hat by Mr. John. The Koret bag, the Hill and Dale shoes, the mahogany-coloured cowhide bags (both, Amelia Earhart Luggage), are all from Lord & Taylor.



The Marchioness of Milford Haven



LADY MILFORD HAVEN'S beautiful face gives the world a quick insight to the striking distinction of her Inner Self . . . her subtle glamour, her perfect taste, her quiet poise and fine intelligence. You *see* her and you sense at once the special charm that gives her so much magnetism.

Lady Milford Haven—American wife of the great-great-grandson of Queen Victoria. A noted beauty, she says, "Every time I use Pond's Cold Cream I know my skin will look lovelier."

That special beauty — your own inner self

— can charm the world and make it yours

A poisonous feeling, "doubt of self," has a sad way of smothering the loveliness of countless women.

Yet you—every woman—can show the world a *special, new self!* A power within you can help you. This springs from the working-together of your Outer Self and Inner Self—the way you *look*, the way you *feel*.

This power sets your face sparkling with confidence when you know you are charming to look at. But—show the world a less attractive you—right away you begin to feel drab. That's why you really *need* the daily beauty helps that keep you *looking* charming, *feeling* quite at ease.

"Outside-Inside" Face Treatment

You'll find a quick way to encourage your face to speak beautifully about you is this treatment with Pond's Cold Cream. It leaves your skin immaculate—and feeling silky-soft. And, being *cream* cleansing, it's *never* drying. Give your face this Pond's care *always* at bedtime (for day cleansings, too). *This is the way:*

Hot Stimulation—a good splashing with hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—with more Pond's to rinse off last traces of dirt. Tissue off—*lightly*.

Cold Stimulation—a tonic cold water splash.

This Pond's face treatment works on both sides of your skin. *From the Outside*—a brisk circling of Pond's Cold Cream softens, sweeps away skin-dulling dirt. *From the Inside*—every step of this treatment stimulates circulation.

The Marchioness of Milford Haven says: "This Pond's treatment gives lovely results."

It is not vanity to encourage the beauty of your face. Look lovely, and you gain a new and most attractive confidence that speeds happily out from your face to others—brings them closer to the real Inner You.



You hear it everywhere—
"She's Engaged! She's Lovely! She uses Pond's!"



1952 FABRICS, COLOURS

(Continued from pages 108-109)

1. Miron worsted. 56" wide. Lord & Taylor.
2. Onondaga surah. 42" wide. Macy's.
3. Bloomsburg surah faille. 50" wide. Loeser's.
4. Shamokin wool. Available in ready-made fashions.
5. Botany worsted. Available in ready-made fashions.
6. Milliken worsted. Available in ready-made fashions.
7. Rémond-Holland silk. 48" wide. Lord & Taylor.
8. Burlington ribbed ottoman. Available in ready-made fashions.
9. Stroock wool. Available in ready-made fashions.
10. Ribbed damask by Ducharne. 48" wide. McCutcheon's.
11. Linen imported by McBratney. Available in ready-made fashions.
12. Tebilized Tootal linen. 36½" wide. Altman.
13. Acid pink silk by Andrée. Available in ready-made fashions.
14. Forstmann wool poodle cloth. 54" wide. McCutcheon's.
15. Moygashel Irish linen. 36" wide. McCutcheon's.
16. Pima cotton by Reeves-Erenmade. 38" wide. Bloomingdale's.
17. Viyella. 36" wide. McCutcheon's.
18. Security worsted jersey. 52"-54" wide. Bloomingdale's.
19. Lorraine wool gabardine. Available in ready-made fashions.
20. Skinner faille. 41"-42" wide. At Altman.
21. Amer-mill silk bouclé poodle cloth. Available in ready-made fashions.
22. Wyner chicken-wire jersey. 52"-54" wide. Altman.
23. William Rose taffeta. Available in ready-made fashions.
24. Pin-point suiting in Celanese acetate. Available in ready-made fashions.
25. Juilliard slubbed worsted. Available in ready-made fashions.
26. Jersey woven of dynel and vicara, by Godfrey Bloch. Available in ready-made fashions.
27. Hockanum worsted. Available in ready-made fashions.
28. Heller worsted jersey. 52"-54" wide. Lord & Taylor.
29. Miron wool. Available in ready-made fashions.
30. Pacific twill. Available in ready-made fashions.
31. Worumbo wool. Available in ready-made fashions.
32. Cotton Shantung by ABC. Available in ready-made fashions.
33. Cotton by Fuller Fabrics. 33"-34" wide. Bloomingdale's.
34. Merrimack corduroy. Available in ready-made fashions.
35. Cohama taffeta. 40" wide. At Macy's.
36. Burlington nylon. Available in ready-made fashions.
37. Crompton corduroy. 36" wide. Bloomingdale's.
38. Forstmann wool. Available in ready-made fashions.
39. Surah by Martín-Regency. 42" wide. Altman.
40. Stonecutter Shantung. Available in ready-made fashions.
41. Natona suède cloth. Available in ready-made fashions.
42. Rayon by Mallinson. 41" wide. Macy's.
43. Wool-and-mohair poodle cloth by Anglo. 55"-56" wide. Altman.
44. Burlington tissue Shantung. Available in ready-made fashions.
45. John Barr tweed. Available in ready-made fashions.
46. Surah by Martín-Regency. 42" wide. Altman.
47. Cohama silk. 40" wide. Macy's.

1952 PRINTS

(Continued from pages 110-111)

1. Cotton by Fuller Fabrics. 35"-36" wide. Bloomingdale's.
2. Surah by Robaix. 41" wide. At Bloomingdale's.
3. Folker rayon. Available in ready-made fashions.
4. Surah by Martín-Regency. 42" wide. Altman.
5. Amer-mill taffeta. 42" wide. Macy's.
6. William Winkler nylon. 38"-40" wide. Bloomingdale's.
7. Cotton by Everfast. 35"-36" wide. Macy's.
8. Fisba organdie. 36" wide. Macy's.
9. Bates chambray. Available in ready-made fashions.
10. Wamsutta broadcloth. 35"-36" wide. Altman.
11. Springmaid cotton. 35"-36" wide. At Macy's.
12. Lonsdale piqué. Available in ready-made fashions.
13. Hope Skillman cotton. Available in ready-made fashions.
14. U. S. Royal denim. Available in ready-made fashions.
15. Peter Pan chambray. 35"-36" wide. Macy's.
16. Ameritex cotton. Available in ready-made fashions.
17. Dan River cotton. 38"-39" wide. At McCreery's.
18. Wellington-Sears Topsailcloth. Available in ready-made fashions.
19. Avondale cotton. 42" wide. Bloomingdale's.
20. Galey & Lord cotton. Available in ready-made fashions.
21. Bates gilded cotton. 35"-36" wide. McCreery's.
22. Cotton by Everfast. 35"-36" wide. Macy's.
23. R.B.C. silk. 42" wide. Altman.
24. Langson & Bradley linen. Available in ready-made fashions.
25. Fluegelman piqué. 35"-36" wide. At McCutcheon's.
26. Amer-mill surah. 41"-42" wide. Macy's.
27. Langson & Bradley Shantung. Available in ready-made fashions.
28. Onondaga crêpe. 40" wide. At Altman.
29. Ducharne Shantung. 39" wide. McCutcheon's.
30. Cohama silk. Available in ready-made fashions.
31. Langson & Bradley Shantung. Available in ready-made fashions.
32. Onondaga Shantung. 42" wide. Altman.

MOROCCAN HANDBOOK

(Continued from page 133)

couscous. Try baby lamb, a leg just the right size for two people. Try *loup*, that wonderful Mediterranean fish, pigeon cooked with raisins, chicken prepared with oil of almonds, eggs in a sweet lemon sauce, and, for dessert, honey cakes. (Use bottled water everywhere; avoid salads, and fresh fruit.) Two good local red wines, Beni Snassen '48, and Targui '45.

In Morocco, as in France, the *concierge* is the source of the most reliable local data. The *concierges* at the Hotel Mamounia in Marrakech and the Hotel Palais Jamai in Fez can give names of native restaurants, particularly those in old private houses where one finds the best native cooking.

WHAT TO BUY: Wonderful striped silk and wool blankets, in shocking pink and white. Woollen burnooses in beige or white. Brilliant coloured Moroccan leather slippers. Woven silk belts in acid blues, yellows, and pink. Rare old gold-embroidered belts. Classic black and white embroidery worked on cotton. The spice markets, a must for gourmets. Warning: silver jewellery, enticing to the eye in the markets, looks terrible at home.

INTER-MOROCCAN TRANSPORTATION: Air Atlas, a subsidiary of Air France, links most of the main cities, but schedules are erratic, flights infrequent. Trains are slow, but first-class carriages are clean, uncrowded, and remarkably cheap. Cars are available through the hotel *concierge* or offices of *Wagon-Lits Cook*. The main highways are excellent.

TANGIER

An International Zone city, Tangier is cosmopolitan and frowsy. Truman Capote wrote: "Some twenty nationalities are rubbing elbows and the hum of their voices is like the singing of giant mosquitoes." It is booming with freebooting, gambling; with many internationals living on the exchange; with one of the many new American airbases springing up in Morocco. Here too is one of the most powerful Voice of America stations, its broadcasts beamed to free Europe and the Iron Curtain countries.

TANGIER HOTELS: *The Minzah*, French cuisine; good and elaborate hors d'œuvres. The huge terrace that overlooks the harbour, pleasant for lunch. Near East atmosphere; full of middle-aged retired British officers. *The Rembrandt*, new, comfortable, has the last word in gadgets and a Des Moines, Iowa, atmosphere. No restaurant, but breakfast served in rooms. *Riff Hotel*, right on the sugar soft beach, good in a pinch if the weather is very hot.

TANGIER RESTAURANTS AND BARS: *Le Claridge*, small and smart for dinner, considered

(Continued on page 160)





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MOROCCAN HANDBOOK

(Continued from page 159)

Tangier's equivalent of The Colony in New York. Specialty, *Essence of Bouillabaisse* with all the fish removed, eaten as a first course. *Normandie*, bar and restaurant, good French cuisine. *Café de Paris* terrace for after-dinner coffee and anisette.

TANGIER, TO DO: The swimming pool, open to public, provided they can pay the price of admission which is steep by native standards. Bar at pool's edge, restaurant and dancing.... The *Golf Club*, just out of town, close to "California," as the American section is called.

CASABLANCA

Once a pirate's lair, called Anfa, it is now the largest modern and industrial city in Morocco. Casablanca is to North Africa what Johannesburg is to South Africa.

CASABLANCA HOTEL: *The Anfa Hotel*, site of the famous wartime Casablanca meeting between Roosevelt, Churchill, and De Gaulle. Superb view from the "Restaurant and Bar Panoramique" on the roof; reservations hard to get.

CASABLANCA RESTAURANT AND NIGHT CLUBS: *Le Casanove*, a small restaurant hung like an Arabian night's tent (under the same management as the *Casanove* night club and *Au Caneton* restaurant, both in Paris). By nine at night, those not wise enough to make reservations are turned away. *Le Don Quichotte*, probably the best of many night clubs. *Montparnasse*, for Arab dancing. *Le Touquet*, on warm nights; dance floor and tables in a garden.

RABAT

On an orange-red cliff, beaten by the Atlantic, Rabat is the capital city of Morocco, ruled over by the Sultan and the French Governor. Early in the twentieth century, Marshal Lyautey, the first Resident General, built a beautiful modern Moorish city surrounding the old native city. A handsome, scrupulously clean city.

RABAT HOTEL: *The Balima*, its flavour reminiscent of the Carlton in Cannes and Shepheards in Cairo. Reservations always hard to get.

RABAT BARS: *La Caravelle*, just out of town, on a high cliff overlooking the sea. Terrace for cocktails, also a cosy bar indoors.

RABAT, TO SEE: The Residence General.... Ruins of the *Great Mosque*.... The *Hassan Tower*, built by the great twelfth-century Sultan El-Mansour, who subdued North Spain and built three of the finest examples of Moorish architecture in each of his three capitals: the *Giralda* in Seville, the *Koutoubia* in Marrakech, and here in Rabat, the never-finished *Hassan Tower*.... The *Kasbah* (or citadel) *of the Oudaïas*, with its sunny, clean, brightly painted or tiled houses, its crenelated ramparts banded on the south by dunes dipping to sand beaches and the Arab cemetery of El Alou. Gun fanciers should see the ancient Arab guns in the Kasbah fortress.

The *Oudaïa Gardens*, in the ruins of a former sultan's castle.... One of the sights, the Sultan mounted on his palomino charger, riding from the Mosque.... Just outside Rabat, the old town of Salé, famous as a "Phoenician counting-house, and breeder of Barbary pirates."

MARRAKECH

An island of palms in a red plain, with a background of the snow-capped Atlas Mountains. Marrakech is a Berber stronghold, the women unveiled, handsome, gay, with a passion for trinkets. Here, too, the headquarters of the great Pasha of Marrakech, feudal chieftain who owns most of south Morocco and is sometimes referred to as "the most famous Moor in the world." He fought on the sides of both the Sultan and the French, is said to be able to raise an army of a million men.

MARRAKECH HOTELS: *Mamounia*, one of the great hotels of the world, its gardens an oasis of flowers. Excellent French cuisine. Open in November and apt to be booked solidly from January to the end of May, when it closes. The tiny dance floor in the bar most popular at cocktail time when the crowd looks as if it belonged in Antibes or Biarritz. Specialty, pink champagne. *Bellevue Hotel*, in the French quarter. Not luxurious, but adequate, particularly if the *Mamounia* is closed, or fully booked.

MARRAKECH, TO DO: Wonderful resort life. Ask the *concierge* at the *Mamounia* about golf, tennis, and swimming facilities; also about *boîtes* for native dancing.... Sidewalk cafés after dinner.... For a two-day trip by car, cross the Atlas Mountains through the land of the wild Blue Men, the Tuaregs, to Toroudant.

MARRAKECH, TO SEE: The *Court of Cypresses* at the *Bahia Palace*.... The *Djemma-el-Fna*, the local square, by night, patterned with contorting slave dancers, ecstatic snake charmers, shimmying boy dancers.... *Koutoubia*, the eight-hundred-year-old Mosque, its minaret, one of the world's finest, rising from the plain, untapering, ruddy-stoned, two hundred and forty feet high and topped by three golden balls.... The *Saadian Tombs*, burial place of sixteenth-century sultans who came from Arabia to conquer Morocco; white marble cenotaphs with delicate Arabic inscriptions, marble columns, a domed cupola of gilded cedar.... Buy morocco leather in the *Souks*, or markets.

MEKNÈS

A motor stop between Rabat and Fez, for the wild flowers at their splashiest in mid-April. Meknès rivals Washington as "the city of magnificent distances." In the early eighteenth century, the ruling Moulay Ismaïl, a great admirer of Louis XIV, tried to build here a Moroccan Versailles. Now reduced to imposing ruin are fifty palaces, stables for some twelve thousand animals, and forty kilometers of walls and gates.

MEKNÈS HOTEL: *The Transatlantique*, French hotel on a hill with a fine view of the Arab town. A stopover for lunch.

MEKNÈS, TO SEE: *Bab-Mansour*, one of the most beautiful eighteenth-century gates in Morocco.... *Dar Jamai*, an old palace now used for the exhibition and sale of jewels and embroideries.

FEZ

A many-walled city, precipitously set in a deep valley, cloistered, fortress-like. The sound of water is the rhythm of Fez and "the central artery of the city is not a street but a waterfall." Edith Wharton wrote, "It is as though some powerful enchanter, after decreeing that the city should be hurled into the depths, had been moved by its beauty, and with a wave of his wand held it suspended above destruction."

Founded in 808, Fez has a Biblical flavour, is the country's religious and intellectual centre, a city of wealth and learning. Here, the French rigorously following their policy of leaving old cities untouched, built their modern town seven miles away.

FEZ HOTELS: *Palais Jamai*, one of the finest and certainly the most romantic in the world. In the heart of the Arab quarter, its entrance looks almost squalid but inside, terraced gardens and jasmine at every doorway. The palace of a seventeenth-century Grand Vizir, it was modernized with infinite skill, retaining a compelling *ambiance* of the Near East.

FEZ, TO SEE: *Bou Jeloud* gardens (the old summer palace of the sultan's harem), musical with springs; especially lovely on Fridays when family groups add the multi-colours of their cloaks, turbans, and skull caps to the vista.... The *Nejjarine Fountain*, a glittering mosaic of blue and green.... The *Great Karouiine Mosque*, to be viewed from the exterior only; its green-roofed pavilions reminiscent of the Alhambra in Seville. The Arabs claim that "The one who should count the columns of *Karouiine* would go mad."

The *University of Fez* is among the oldest and most beautiful buildings of Morocco—where only religious, educational, and defensive buildings are preserved. Fez University professors make up the all-powerful Council of Sages, which has power to elect each new sultan at the death of his predecessor.

The *Souks*, or bazaars, of Fez, with reed-roofed streets, are considered the most picturesque markets on the Barbary Coast. Enter only with a guide, for it takes but a moment to be lost. *Attarine*, the main bazaar, is made up of a hodgepodge of Turks, Berbers, Arabs, Sudanese blacks, haggard Blue Men, and foreign infidels.

TO READ: *In Morocco*, by Edith Wharton; *Au Maroc*, by Pierre Loti; *Gastronomic Guide to Morocco*, by Odette Pannetier; Michelin's *Guide Maroc*.



RUTLEDGE

CAPSULE TRIP, CAPSULE WARDROBE

(Cont. from pages 154-155)

Above: Another of the ideas turned, by Greta Plattry, into something for new resort-travel wardrobe. A jacket after the British bush jacket; in Celanese acetate, $23. Safari-length shorts, $10. Altman; Jordan Marsh; Kaufmann's; A. Harris; Morgan's of Canada; and shops listed below. *Below:* A further list of shops where the clothes on pages 154-155 are sold.

Asbury Park, N. J.....Selma's
Austin, Texas.....Chenard's
Binghamton, N. Y.....Drazen's
Birmingham, Ala.....Kessler's
Boston, Mass.....Jordan Marsh
Corona Del Mar, Calif.
O'Brien's Specialty Shop
Dallas, Texas.....A. Harris
Detroit, Mich.....B. Siegel
Elmira, N. Y.....Sportogs
Fayetteville, Ark.....Silverman's
Fresno, Calif.....Bruckner's
Gadsden, Ala.....Irving's Town Shop
Glens Falls, N. Y.....Merkel & Gelman
Highland Park, Ill.....The Casual Shop
Huntington, W. Va.....Hal Lewis
Memphis, Tenn.....Sportswear
Milwaukee, Wis.....Smartwear—Emma Lange
Montclair, N. J.....Hahne & Company
Montreal, Quebec, Canada
Henry Morgan & Co., Ltd.
Newark, N. J.....Hahne & Company
New Orleans, La.....D. H. Holmes
New York, N. Y.....Altman
North Adams, Mass.....Esther Ryan
Panama City, Fla.....Lillian Kilpatrick
Paterson, N. J.....Jane Brick
Pittsburgh, Pa.....Kaufmann's
Rochester, N. Y.....Sportown
Stamford, Conn.....Donna Henry
Steubenville, Ohio.....Hal Lewis
Toronto, Canada..Henry Morgan & Co., Ltd.
Tulsa, Okla.....Seidenbach's
Washington, D. C.....Erlebacher, Inc.
Washington, Pa.....Hal Lewis
Wheeling, W. Va.....Hal Lewis

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At these and many other fine stores: NEW YORK . . . *Best & Co.* • *Rodgers Shoe Co.* • CHICAGO, ILL. . . . *Chas. A. Stevens* • DAYTONA BEACH, FLA. . . . *Jackson's Walkover Shop* • DENVER . . . *Neusteter's* • FAYETTEVILLE, N. C. . . . *Capitol of Fayetteville* • HOUSTON . . . *Sakowitz Bros.* • MIAMI . . . *Burdine's* • NORFOLK, VA. . . . *Hofheimer's* • OMAHA . . . *Stanley Fisk & Co.* • ORLANDO, FLA. . . . *The Shoe Box* • PHILADELPHIA . . . *Strawbridge & Clothier* • PORTLAND, ORE. . . . *Nordstrom's* • SAN DIEGO, CAL. . . . *Boldrick's Fine Shoes* • SEATTLE, WASH. . . . *Nordstrom's* • SIOUX CITY, IOWA . . . *T. S. Martin Co.* • BLOOMINGTON, ILL. . . . • STOCKTON, CALIF. . . . *Smith & Lang* • *If no store in your locality is listed, write us—we'll tell you where.*

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LIVES OF CUERNAVACA

(Continued from page 136)

endearing, cement statue of Morelos) or on the lofty slumbering mountains. Drifting over the high walls is the nagging melody of mariachis, serenading somebody, somewhere, or the faint gaiety of the carousel at the fair across the square. Within the walls, a hummingbird quivers passionately (why do they always look so desperate?) in the bougainvillaea. Between the walls which are the boundaries of this Cuernavaca, there are the friendliness, the gaiety and courtesy born of leisure, the light companionable quiet, of tranquil people; the spontaneous hospitality of people who have time.

Here you're in a world of fine glossy libraries, good coffee in thin porcelain cups, Spanish Colonial portraits, English chintzes, French furniture, flowers massed in deep bowls —and a life to match. You realize that the house is ten times bigger inside than it was outside. A colonnaded terrace leads to infinity. A swimming pool glistens way down at the end of the garden. The three-sided patio would seat fifty. Little arched stairways and sun-lit corridors indicate rooms and more rooms.

The Missing Walls

Once past the surprise of the paradox, the realization of what a good-steady climate means is borne in on you. The living rooms, for instance, are all that pleasant decorative living rooms should be . . . only lacking: one or two walls. For here, the perfect temperature supplies the missing walls. On a cool evening, you're warmed by a crackling fireplace, while your shoulder leans on the stars, and your elbow rests on the low horizon. (And the high altitude keeps the evening lamps from becoming a rallying place for bugs.)

The houses are beautifully clean, for Mexican servants wash and wash and wash. Gardens are neat and spare and groomed. They have to be, or they'd be jungles in a matter of weeks. The gardens are walled, for that closed in, harboured feeling is part of the doctrine of The Street. Sometimes it is nature that contributes to that sense of privacy. A jacaranda tree blocks out a neighbour's window, or the bougainvillaea humps high over a wall and obliterates a balcony. Sometimes it isn't nature, but quite another force. Very often it is the fine (half) Italian hand of Señor Eduardo Bolio Rendon, who is responsible for most of the atmosphere, the intention, and the continuity of mood on The Street. Almost all the houses were old. and he has remodelled them so gently, so subtly, that they have remained old. Some of his houses are quite simple, some quite grand, for The Street is for Lotus Eaters of all incomes, who have agreed on how—rather than how much it takes—to live. But all of the houses have several things in common. They are all solidly rooted in the nature of the person living in them. Even the smallest have the multiple vistas; the arch seen through the square, the oblong pool seen through the curved colonnade. They are all so comfortable, so self-sufficient, and so tempting to hospitality, that they explain the motto of The Street which is "Why go anywhere?"

For The Street stays at home. Of course there are the daily trips to the post office, or perhaps to the market to buy some tuberoses, or a hat, or a pot for the ferns, but by and large The Street lives its life quietly or gaily behind the guarding walls. It's leisurely but not slow, gregarious but not "social." There aren't many dinner parties on The Street. It's apt to be "stay for dinner" rather than "come to dinner."

There are two movie houses in Cuernavaca, and several open-air cafés where you can sit sipping, and watch the lively square life. Occasionally the hotel has a gala evening with dancing—to which the inhabitants of The Street are always meaning to go. But the lamps look so pink in the violet dusk, the talk has gotten into a fascinating dimension, the maid has just brought in a fresh plate of canapes, and it's so pleasant right here—that they usually end up acting out the second motto of The Street, "let's not and say we did." For the Cuernavaca, which is bounded by The Street, is for the intentionally idle.

The Other Cuernavacas

There are other Cuernavacas, with active, eager, insatiable inhabitants, whose joy is in first impressions, as many and as fast as possible, and who know how to enjoy them. They get around. They bring back stimulating accounts to the lazier population. They swim at Vista Hermosa (about an hour away by car), a magnificent hacienda, where you swim between, and under, ancient broken arcades, in a clean blue cement-lined pool, and eat extravagantly well. They golf in Mexico City at The Country Club, buy their silver at Taxco, their *rebozos* (the rough tweedy ones) at Oaxaca, a very long, but very beautiful day's drive due south. They drive out to the sulphur baths at Tehuixtla, take in a few hours of the thiry-six hours of continuous dancing at Tepoztlán, a half an hour away. They drive into Mexico City for the bullfights, the art exhibitions at the *Bellas Artes*, or just to dine. They go to Cuautla to see the market, to the Shrine of the Virgin of Guadalupe. They do everything that everyone else means to do.

There is a Cuernavaca for people who go there to cut loose, cheerfully, noisily, like pre-war Americans in Paris. Others go there to borrow, by imitation, some of the Mexican gaiety-with-serenity; to wear wide skirts and *rebozos*, to eat *guacamole* with *tortillas*, to try on for size the unfamiliar walk-do-not-run attitude.

Some go there to live cheaply, in a bougainvillaea-hung patio, with a $12 maid-of-all-work. Some go there to achieve luxuries impossible at home; a house-with-a-pool, dinner at nine served by (happy) servants, made-to-order dresses for $15 or $20, and the feminine pleasure of being able to spend a whole day shopping in the market without spending more than 100 pesos.

Some go to the Cuernavaca of big houses, engagement pads, eleven o'clock dinner, and cars churning up the drive every week end.

Some to swim, to golf, to ride. Some to rest, to dawdle, to sit in the sun; to bask in a tempo that flows so sweetly that it's lunch time or dinner time, always suddenly. Some go to write or to paint, though Cuernavaca is not an art colony like Taxco.

Some go to that Cuernavaca which is inhabited by the Ideal Tourist. The Appreciator, who is absorbed by the rosy scooped-out side of the Third Chapel in the cathedral, by the calm, closed what-on-earth-are-they-thinking-about faces of the dark men sitting so silently on the cement "sofas" in the square.

When people ask if "Cuernavaca hasn't been ruined by tourists" the answer is a hot "no" from all concerned. Cuernavaca loves its week-end tourists. Welcomes the sight of the big busses, letting off its Saturday crowd in the square. They are a necessary part of the picture. They contribute to the gay jostle in the market, which would be just-as-usual without them. The laughter in the restaurants, the joy of the vendors, the fun on the square. They are essential and the full complement of the lives of Cuernavaca.

Practical Notes

Facts for those who may be tempted by any one of the "lives" of Cuernavaca.

Altitude, about five thousand. Climate, perfect. About forty minutes from Mexico City by car, via the New Road (if it's finished yet) and about an hour-and-three-quarters by the old road, which is compensatingly beautiful.

There are three big hotels. The *Chula Vista*, beautiful and luxurious. *Marik Plaza*, sunny, modern, and comfortable, and with quite good food. The *Bella Vista*, old-fashioned and comfortable, on whose terrace people gather for hard or soft drinks, and to buy *rebozos*, belts, wood carvings, et cetera, and to hear the *mariachis*, who (for two pesos apiece) exert themselves to a frenzy of music.

There are also two pensions, the *Arocena* and *Mme. Texeidor's* so good they are difficult to get into. Both have swimming pools set in beautiful gardens, the best food in Cuernavaca (barring private houses).

For families wintering there, the remarkable, redoubtable pioneer, Mrs. MacKelday runs a good English speaking school for young children. Burros wander in and out of the vine-hung, outdoor class rooms, there are a swimming pool, climbing trees, and—

a matter of yards away—a pyramid where, seven-year-olds tell you ecstatically, "they used to stick knives in people and kill them!" The children adore it, but in spite of this suspicious fact, the education is orthodox and in line with schools at home.

Clothes are simply summer's cottons and linens, plus a cardigan, or if you like, a wool *rebozo*. Unless you are going to visit with very gay people, one dinner dress will do you. Shorts are not recommended on the street, nor are halter tops or bare midriffs. If you're wise, you'll wear a hat, for it is hotter than you think (the high altitude keeps you feeling cool). As a matter of fact, if you spend any length of time there, you eventually begin to act like a Mexican and dash for any available shade. If you're just passing through, you'll probably try to sop up all that beautiful rosy-tan you can get. And you can get as much as you can take. And you can take it with you, as it seems to outlast a seaside tan for some reason.

A TRIP TO THE SUN

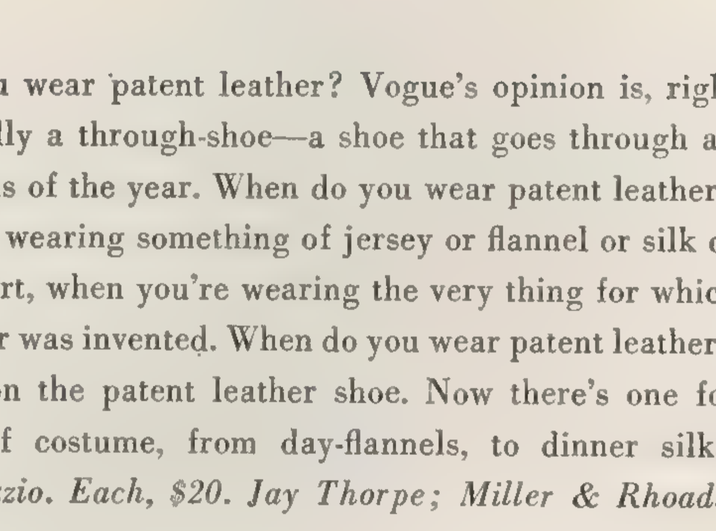
The following is a list of stores throughout the country where the clothes on pages 140 and 141 may be found.

Atlanta, Georgia.....Rich's
Baltimore, Maryland.....Hutzler Brothers Co.
Bartlesville, Okla.....Montaldo's
Beverly Hills, Calif.....I. Magnin & Co.
Boston, Massachusetts.....Bonwit Teller
Buffalo, New York.....L. L. Berger
Chicago, Illinois.....Bonwit Teller
Charlotte, N. C.....Montaldo's
Cincinnati, Ohio.....The Gidding Company
Columbus, Ohio.....Montaldo's
Cleveland, Ohio.....Bonwit Teller
Dayton, Ohio.....The Rike-Kumler Company
Denver, Colorado.....Montaldo's
Detroit, Michigan.....The J. L. Hudson Co.
East Orange, N. J.....Doop's
Grand Rapids, Mich.....The Strauss Shop
Greensboro, N. C.....Montaldo's
Independence, Kansas.....Montaldo's
Indianapolis, Ind.....The Wm. H. Block Co.
Kansas City, Missouri.....Swanson's
Minneapolis, Minn.....Harold's
Nashville, Tennessee.....Grace's
New Orleans, La.....Gus Mayer, Ltd.
New York, New York.....Bonwit Teller
Oakland, California.....I. Magnin & Co.
Oklahoma City, Okla.....Al Rosenthal
Omaha, Nebraska.....J. L. Brandeis Co.
Pasadena, California.....I. Magnin & Co.
Philadelphia, Pa.....Nan Duskin
Phoenix, Arizona.....Goldwaters
Pittsburgh, Pa.....Joseph Horne
Portland, Oregon.....Nicholas Unger
Richmond, Virginia.....Montaldo's
Rochester, New York.....B. Forman Co.
St. Louis, Missouri.....Montaldo's
San Antonio, Texas.....Joske's
San Francisco, Calif.....I. Magnin & Co.
Santa Barbara, Calif.....I. Magnin & Co.
Seattle, Washington.....I. Magnin & Co.
Syracuse, New York.....Helmer's
Washington, D. C.....Julius Garfinckel & Co.
Wilmington, Delaware.....Bird-Speakman
Winston-Salem, N. C.....Montaldo's

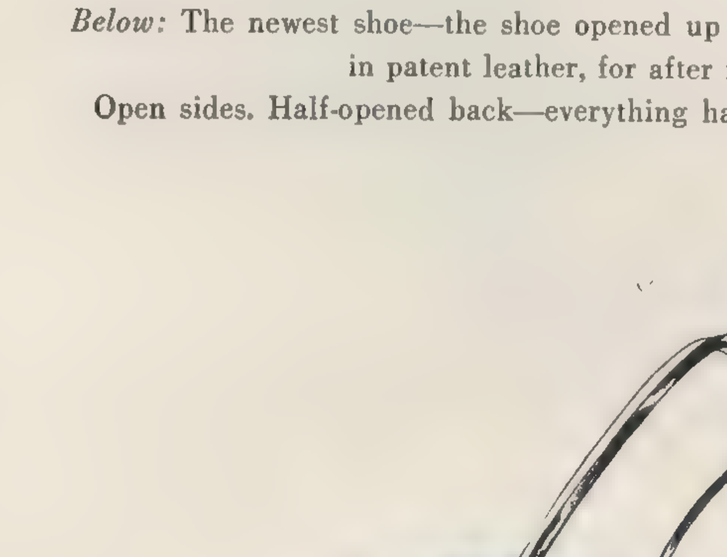
NONSTOP— THE PATENT LEATHER SHOE

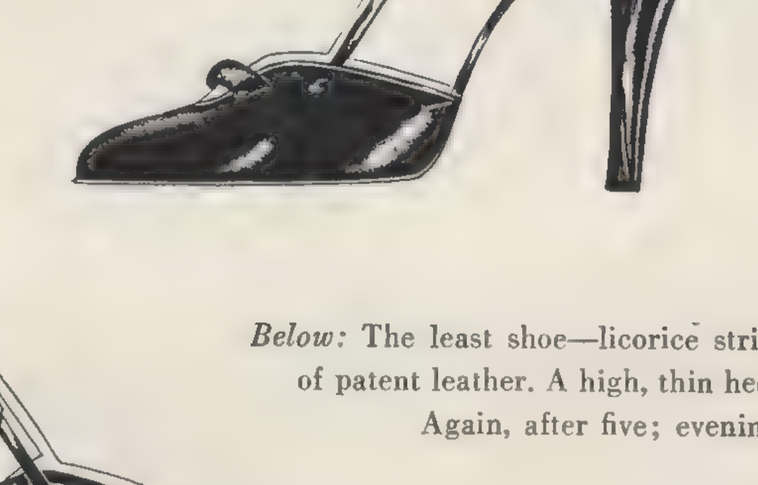
When do you wear patent leather? Vogue's opinion is, right now. It's really a through-shoe—a shoe that goes through all twelve months of the year. When do you wear patent leather? When you're wearing something of jersey or flannel or silk or satin—in short, when you're wearing the very thing for which patent leather was invented. When do you wear patent leather? Depends upon the patent leather shoe. Now there's one for every sort of costume, from day-flannels, to dinner silks. *All, by Palizzio. Each, $20. Jay Thorpe; Miller & Rhoads.*

Below: The newest shoe—the shoe opened up in new places—in patent leather, for after five.
Open sides. Half-opened back—everything hangs on a halter.



Below: The least shoe—licorice strips of patent leather. A high, thin heel. Again, after five; evening.





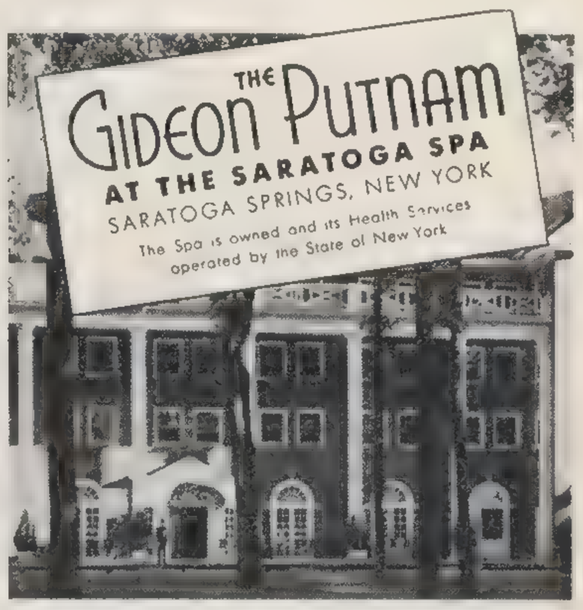
Above: The shoe for suits, for day—a patent-leather opera pump, delicately opened in a tear-drop pattern at one side of a small bow.

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Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked*



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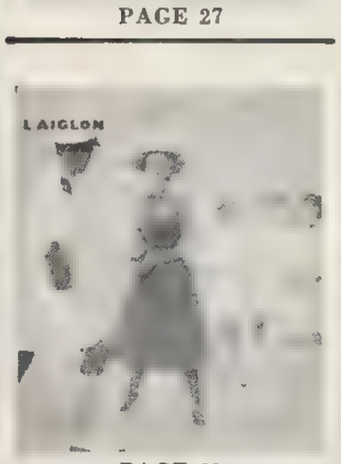
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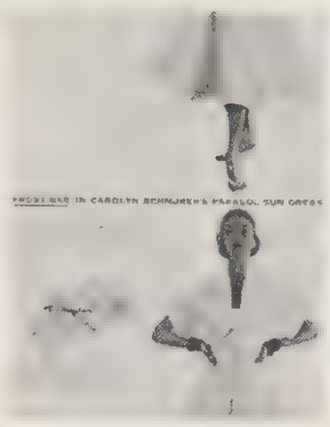
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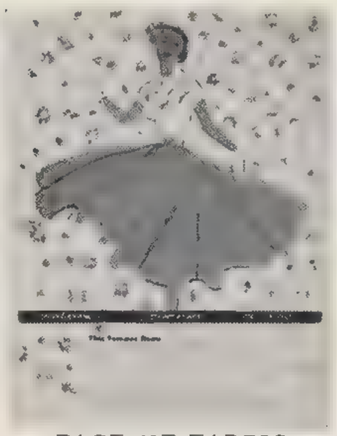
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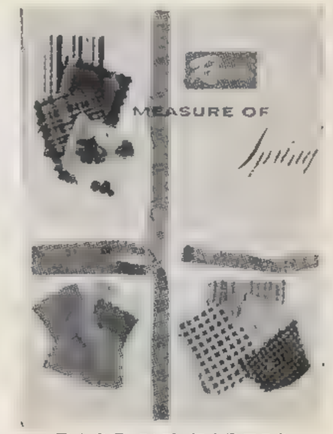

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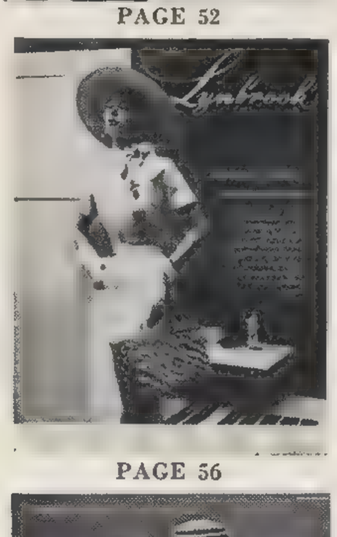
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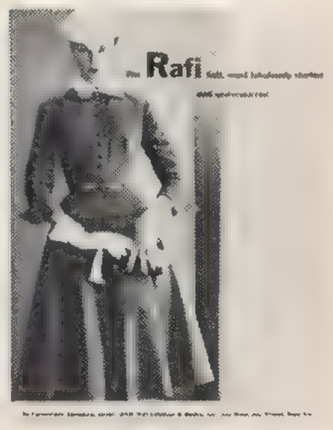

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CRINOLINES, ALL SPRING



RUTLEDGE

For the second wave of full skirts—going into spring—these are new crinolines, built to last as long (or almost) as the skirts they go under, to survive with their shape after many washings. The crinolines here, designed by Anne Fogarty for Gracette. *Above:* White nylon, woven like a window screen. About $17. *Below:* White cotton crinoline with two deep eyelet ruffles. $8. Both at Lord & Taylor; Wanamaker's, Phila.; Neiman-Marcus.



BIG DIPPER

(Continued from page 135)

slope to the winning post. He finished half a length behind Big Dipper, which is closer than any horse has ever been since that first race. Big Dipper did not feel his best that day, but he broke Bakshishi's heart. The bay colt has never run as well again.

Big Dipper won the Champagne Stakes at Doncaster. This classic September two-year-old race attracted the best horses of their age from England and France, as it always does, but in the photographs of the finish, only one horse can be seen. The others are too far behind to get into the picture.

The Middle Park Stakes at Newmarket in October is the British equivalent of America's Belmont Futurity, the climax of a two-year-old's career. As Big Dipper's immensely long and powerful stride carried him surging to the front, to win by his customary five lengths, the Newmarket crowd—the most professional racegoers on earth—accorded him a rare tribute, usually reserved for a winner carrying the King's colours. They rose to their feet and clapped him, loud and long.

As the 1950 flat-racing season ended, Big Dipper settled down for the winter to the pampered life of the headmaster's pet. The all-important three-year-old season lay ahead, graduation year in the life of a race horse. The idle scholar was groomed for the great classic races of 1951. The 2,000 Guineas, the Derby, and the St. Leger together compose the "Triple Crown" of British racing. A bare dozen stallions have worn this crown in England and their undying names still appear in the pedigrees of almost all the world's best horses. Before 1951 began, wagers were already laid that Big Dipper's name would be added to that honoured list.

We visited Big Dipper constantly, tiptoeing into the Royal Box with respectful awe and lumps of closely rationed sugar. Instead of the usual mettlesome stallion with flashing eye and distended nostril, we generally saw the idle scholar prone on his bedding, curled into a comfortable ball like a sleepy kitten. His motto had long been, "Why gallop when it isn't important?" Now it became, "Why stand up when there is room to lie down?"

He is an extraordinary horse. He never gets excited, and except when eating, or, it must be added, racing, he generally seems half asleep. His passion for grass must be unrivalled since the days of Nebuchadnezzar. In the paddock, just before his most important races, when other colts are tensely quivering with nerves as taut as piano wires, his only ambition is to tug his head down and grab a mouthful from the unsavoury, much-trodden lawn. His great enthusiasm is for the hour every evening when he is led out to munch the dusty grass around the stable. Sometimes he *squats* inside the mesh door of his stall, and digs like a dog with his forefeet to try and squeeze under the gate.

But tragedy lurked nearby all that winter of anticipation. Persistent laziness, it seems, is not allowed to go unpunished. One bitter February morning in Newmarket, when Big Dipper was dragged unwillingly on his morning walk, he stumbled. He constantly stumbled, and this was only a little stumble, but it injured something in the delicate precision machinery of his silky knee. It swelled up, it grew puffy, it was tender to the touch, and consternation overwhelmed his entourage. After cables, telephone calls, reporters, veterinarians and more veterinarians, bulletins were issued, and gloom descended. The odds lengthened. He seemed all right and they shortened again. X rays showed nothing wrong. Could it be the suspensory ligament? Infrared rays were tried, and massage, and every treatment known to equine science, but it soon became evident that only time and rest, above all rest, would cure the knee.

How pleased Big Dipper must have been with the diagnosis. I have sometimes been disloyal enough to wonder whether the fertile brain of the idle scholar did not devise the whole plot. The great year of the Triple Crown passed for Big Dipper without any disagreeable morning work, without a single gruelling and exhausting race. It was spent instead on soothing treatments from expert hands, nourishing meals lovingly prepared, and, above all, rest.

While he rested, his name was not forgotten in England. Thousands, counting on making their summer's keep out of a small investment on the Guineas or the Derby, mourned his disability. Long articles were penned deploring the mischievous chance that had put the great English champion out of the classics, leaving them wide open to the dastardly French invaders. The giant Roller Coaster in the Festival of Britain's pleasure ground was christened "Big Dipper."

Because he will one day be the sire of race horses, Big Dipper is destined to take up future residence in the bluegrass state of Kentucky. At the end of the summer he sailed for America, proving a good sailor and imperturbable traveller. On his arrival he joined the establishment of Horatio Luro, always a great horseman, and now a most successful trainer. Mr. Luro, with his veterinarian friend Dr. Wright, succeeded in taking an X ray of Big Dipper's knee which not only showed the trouble, a tiny vertical fissure in the kneecap, but showed it completely healed.

Few horses have raced with great success on both sides of the Atlantic because of differing conditions and the difficult problems of acclimatization. There is a race in California this February, The Santa Anita Maturity, in which we hope Big Dipper will run. He should be acclimatized by then. The idle scholar has come to a new school now, and the educational experts are rating his prospects in new examinations.





Above: Made to fit like a tan; made, therefore, in long- and short-waisted sizes—all, rewards for good figures. Butterscotch nylon-and-rayon woven with Lastex; Sea Molds by Flexees. $12.95 at Bloomingdale's; Woodward & Lothrop.

Right: Sunny pink, resort news, in a smoothed-to-you suit with rays of tucks fanning out from one hip. Nylon-and-rayon woven with Lastex; Sea Molds by Flexees. $12.95 at Arnold Constable; Woodward & Lothrop.

GOING TO THE BEACHES





Above: One of this year's neat little prints, seen on the beach in a grey and gold Everglaze cotton bathing suit with an apron front over little-boy shorts. Sacony, $10.95; at Lord & Taylor; L. S. Ayres.

Right: White Ciella rayon jersey, patterned with tucks—handsome suit with little-boy shorts and a navy-blue polka-dotted sash you might sometimes replace with a favourite belt. Sacony, $19.95; at Altman; L. S. Ayres.

PHOTOGRAPHS BY COFFIN



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AT-HOME DRESSES

An at-home plan we especially like—the short, full-skirted dress with pretty, easy ways; the dress you're likely to reach for when it's time for a leisurely breakfast, or for Sunday-night supper. Photographed here, two of our favourite versions. *Above:* Cream-coloured cotton—embossed with gilt; a dress built along princesse lines, with a front zipper. By Royal Robes, $25 at Bonwit Teller.

Below: Anything more becoming to a woman than a rose? This rose, an at-home dress of silk Shantung, with a little flyaway collar, a multiplication of tucked Vs on the bodice. Couldn't be prettier, couldn't be easier to get into—you simply wrap it around you. This might be what you would wear for an early dinner at home. By Swirl, $30. From Saks Fifth Avenue and from Bonwit Teller, Philadelphia.

FRANCES MCLAUGHLIN



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